GLASTONBURY

CND ◎ FESTIVAL ◎ 1986

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OFFICIAL PROGRAMME

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GLASTONBURY

CND ◉ FESTIVAL ◉ 1986

We are very pleased to be able to welcome you all to the festival again this year, in spite of all the difficulties put in our way it must seem now as though it's going on forever! It is fifteen years since the first one was held here, and the sixth festival associated with CND. But we're not getting complacent. More and more energy is going into making it better, more and more people put their hearts and souls into making things work. A new addition is a large marquee allocated solely to classical music under the direction of John Williams and other musicians from M.A.N.A. (Musicians Against Nuclear Arms). The Children's Area has been moved to a quieter part of the site and completely rebuilt. The Green Field is doubling in size and will host a debating tent for the exchange of various political ideas and intentions, and if England's football team is still in the World Cup at the quarter-finals we have T.V. coverage of the game on a large screen for those of us who have to watch it. I get the feeling that some of our supporters think that the Anti-Nuclear Campaign has lost its fervour and that the arguments for it have been put so many times without any reductions of arms. But when we took this campaign to the streets in 1980 there was little cause for optimism, and now that world leaders are actually talking about massive reductions of medium-range missiles in Europe, can we not be proud of our achievements, and is it not now the time to summon all the energy that we can to finish the job that we have so passionately pursued?

Michael Eavis
Festival Organiser

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Almost a hundred fully trained **Doctors, Nurses** and **Welfare Workers** are on hand 24 hours a day to take care of you. We are easily located in the **Wagon Shed** next to the **Farm House**, so if it hurts … come to Welfare.

Lost Children:

Worthy Farm can be a big place when you are very young, so it can be quite easy to lose your way! All tearful tots will be cared for in our special **Lost Children's Tent** at Children's World *(Site Plan Ref: 8).* **After 8pm each evening they will be taken to the Welfare Office** *(see above).*

Car-Parking:

The police have found it necessary to remove **all** cars that are abandoned or parked on the access roads to the festival. **In the event of removal, the usual fees will have to be paid!**

Travel:

Special coach services from the festival site to **Bath, Bristol, Wells** and **Castle Cary Railway Station** are available.

Lost Property:

All lost property will be stored in the Welfare Office.

Rubbish:

Rubbish bags are available from the information Tent and other points around the site. Remember, this is your festival, so please try and keep it tidy. Please leave your rubbish on the side of the Hard Roads where there are regular collections.

Drugs:

The sale and display of drugs is strictly forbidden. This policy will be rigorously enforced by the Festival Organisers.

Beer Cans:

This year the alcohol franchise has changed and instead of one large marquee in the arena there will now be several smaller outlets around the site and no selling in the arena in an effort to cut down alcohol abuse. Because of the dangers of litter problems **no metal beer cans will be allowed.** Unofficial selling of alcohol will not be permitted and anyone arriving with that intention will have to leave the site or the goods will be confiscated.

Lost Pets:

Lost pets will be cared for in the Lost Animals Sanctuary. *(Site Plan Ref: P)*

Theft:

If you are robbed, or you suspect anyone of theft you are advised to make full use of the **professional security team** provided by the organisers.

RED EYED?

This year we are lucky to have the Workers Beer Company on board. They will be running five outlets named; The Sandinista Bar, The Starry Plough, The Miners Arms, The Tolpuddle Arms and "The Measures Taken" – all names from the Socialist Tradition of which they are a part.

The Workers Beer Company was set up in 1985 by the Battersea and Wandsworth Trades Union Council to raise funds for Labour movement and community campaigns. It is staffed by volunteers from many groups, trades unions and Labour parties. All the proceeds go to the movement so please buy from these official outlets only.

The Workers Beer Company are not new to the job. They have run many large beer tents at festivals including the huge Jobs for a Change festival in Battersea Park 1985 and the GLC's Farewell festival in London 1986. They can be contacted on 01-228-1163/4.

SUPPORT THE OFFICIAL BEER OUTLETS AND DISCOURAGE THE BOOTLEGGERS.

Lost and Found Animals' Pound

Animals cared for by Heaven's Gate Animal Rescue Centre, until reclaimation by owners. Information about vivisection, hunting, factory farming, etc, is to be found here.

It is strongly recommended that you do not bring cats or very young puppies to this, or any other festival, as it is a noisy and frightening experience for them. Last year a lot of cold, muddy, miserable puppies were cared for. Have your dogs innocuiated for Parvo-virus and distemper before coming.

Everyone interested in the Animal Welfare Movement, is welcome to come and see us for a chat.

Please give a donation to this hard-working, vital, local registered charity.

Founded on July 4th 1983, HEAVEN'S GATE ANIMAL RESCUE CENTRE is an organisation TOTALLY dedicated to the saving of all types of animals or birds from any kind of dire straits, keeping them until they are fully recovered from their ordeal, and finding genuine good homes for them – which are strictly vetted and checked. To date we have done this for over 1000 animals, whilst building up the centre, improving the land and buildings, finding voluntary workers, fund-raising, home-checking, and all the other work that there is to do. It's a long 12 hour day for everybody who works here – we all have very little or no financial reward for our labours, but we do it because we have a love and respect for voiceless, helpless creatures, and hate to see them used, abused and bullied – which they are – so horrifyingly often. We have a very long way to go before we can run to maximum efficiency – buildings to maintain, fences to erect, vet bills and feed bills etc. to pay, vehicles to run, etc. etc., but, with your help, and our determination, we will be able to provide a suffering-free existence for thousands more. Of course, as always, our biggest obstacle is money. So we cordially invite anyone who might want to help us to help animals, to come and see for themselves that we are genuine, and proud of the work we have done, and hope to do. At this present time, our income is very much hand-to-mouth, and therefore we badly need Deeds of Covenant, Bankers Orders etc. or regular donations to ease the strain of relying on erratic funds. So if you feel you can help, or fund-raise for us, or simply want to come and see how we operate – then please give us a ring, and I will gladly arrange for you to visit.

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Somerset cider maker Julian Temperley has proved once and for all that he produces the best of British.

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Julian, who presses an unspecified gallonage every year from locally-grown traditional cider apples, took a rest from competitions last year after sweeping the board at most major agricultural shows in 1984.

He said: "I was particularly pleased with the results of the tasting because senior people from some of the big cider makers were on the panel of judges.

"It is a tribute not so much for me as for the local apple trees and the traditional Somerset way of making cider."

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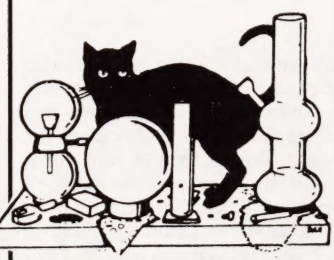

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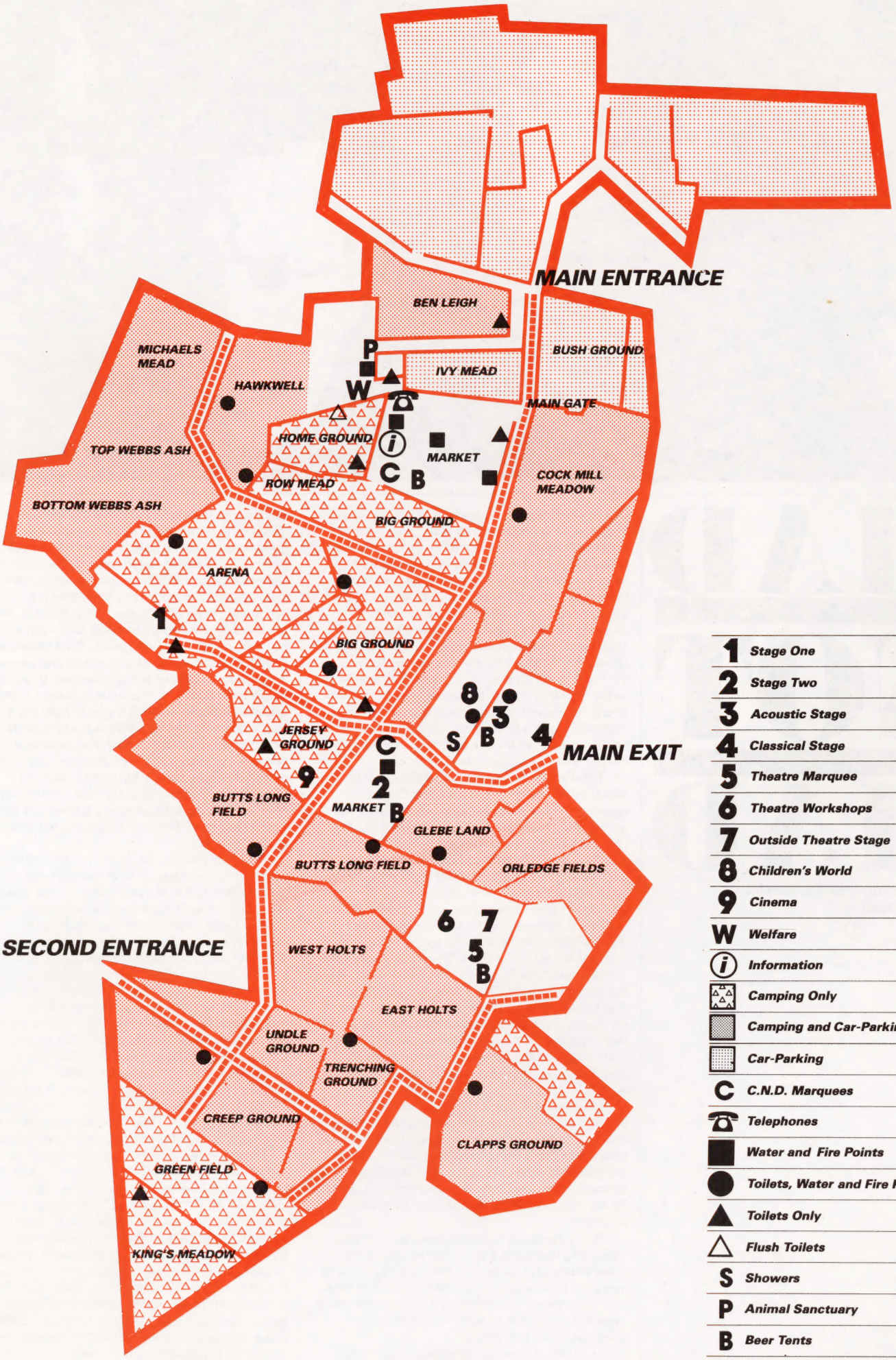
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B Beer Tents

MAD NOT MAD

Interview: **Campbell Stevenson**
Pic: **Anton Corbijn**

Graham McPherson, Suggs to you, me and anybody else, is in an Australian hotel room prior to tonight's Madness show. It's a Greenpeace benefit, a cause which he strongly supports. Suggs and the other five members of Madness have grown to be more aware of political issues, just like you, me or anybody else, and each of them is now a CND member. Coming in the immediate aftermath of Tripoli and Chernobyl, this interview gave Suggs a chance to talk about his own views, and those of the band, on CND, and much more. The telephone wires, crackling though they were, transmitted the strong beliefs and serious intent of a man who has matured during a time when politics has ceased to be the business of the few and has become, quite literally, a matter of life and death for all.

'I first started getting involved in CND in about 1978, but it wasn't until the Cruise missiles debate that I became a member. That whole thing coincided with the birth of my first child, which got me thinking about the future. I went down to Greenham Common with my wife and daughter, and that's what motivated me to get involved.'

Suggs plans to become a more active member of CND, but there's a lot that Madness can do in their own field (and in this one you're sitting in) to promote the values of CND. There's the money that can be raised, but Suggs thinks there's more. *'It's not just the money. There's the publicity and that's the only way these things survive. One of the best things about Greenham was that people were coming from all over the world when there were only about a hundred women there. It shows how much publicity a hundred people can attract.'*

In the past two years, there's been a huge upsurge in the number of benefits for a variety of causes that bands have undertaken. Madness have played for CND, Greenpeace, Red Wedge, the GLC and many more, and Suggs agrees that by playing so many, they may dilute the effect of their support for any one cause. But he also sees them as related.

'There needs to be some collective thinking to make any headway. Often the problem with these causes is that people are too busy arguing amongst themselves. The ultimate aims of CND and Greenpeace are different, but there are really important things they agree on – like the abolition of nuclear arms.'

As to how that will be achieved, Suggs thinks that Non Violent Direct Action is the way forward. *'Even with some of the more sympathetic governments we've had, it doesn't seem that you get much change through reason.'* However, the endless schedule that being part of a successful group entails doesn't leave a lot of time for becoming personally involved. *'It is difficult, but we will become more involved, we've got a lot more politicised over the years. It's a matter of self-motivation, educating yourself and people around you. Without being educated, you're not going to be effective. You have to have a complete understanding of what it is you're against, and that's taken us a while, although we're getting nearer it. And it's not enough just to be against something, you've got to be positive, and not just complain about things but put forward an alternative. That's why songs like "Yesterday's Men" have a positive element. It must get better in the long run – because it couldn't get much flamin' worse.'*

Off stage and on, Madness have moved on from the Nutty Boys image. *'We've always been humanitarian, but the political side has grown. We argue about things. I remember when we started I said I wasn't in a band to be in a debating society. It seems that we are now. But it's good, and it's healthy to talk about things.'*

The Tripoli bombing had scared him, although he was already against the US military presence in Britain. *'We've just become so monetarily indebted to them, that we're left with no choice – or Margaret Thatcher leaves us with no choice. It's a horrible thing to think that it takes something like that to change public attitudes to U.S. involvement in England, but at least people might realise how cynical world politics really are. Thatcher must have realised there would be retaliations, and it obviously didn't worry her.'*

Nine years ago, when Madness made their first record, you wouldn't have thought they could ever be interested in what went on outside of the cloistered world of pop music. Now Suggs finds it harder than ever just to entertain, particularly in an industry which he describes as *'The ultimate capitalistic business, where you churn out the product and sell it any way you can.'* Just like you, me and anybody else, they've been forced to respond to political actions, and their decision has been to get involved, to do what they can both as a group and as individuals. That's the best course of action, for you, me or anybody else.

WATER THE WORLD

WATER is something we all take too much for granted. We don't give any thought to turning on a tap, we simply expect that clear water will rush out. It might taste strange but usually it's safe for whatever purpose we need to use it – cooking, drinking, washing.

It comes to us from a variety of sources. Some is withdrawn from rivers which routinely contain treated sewerage and industrial wastes from higher upstream. Another source is catchment – reservoirs, often miles from the place of use, collect rain and spring water draining into them. The third main source is groundwater trapped in porous rock layers and which is pumped to the surface for use. It's generally reckoned that groundwater is one of the best sources, having good flavour and needing less treatment than river water.

This treatment which water receives depends on the initial quality. Cloudy river water is quickly transformed by settlement, filtration and disinfection into something suitable for pumping into the pipes. Chemicals are added sometimes to control the hardness of the water and to prevent it dissolving the pipes in which it flows. Groundwater often only needs the minimum of disinfection to ensure its safety. However, pollution of rivers and streams by industrial and agricultural effluents is a growing problem in some parts of Britain. Chemical pollution is difficult to remove from water; elaborate detection systems guard river intakes, and on a warning of a serious hazard the only action possible is to close the intake until the polluted water has passed downstream.

But pollution of groundwater is a worse problem to solve. Nitrates can be turned into cancer-causing nitrosamines in the human stomach, and nitrates are the main ingredients of the artificial fertilizers which farmers have been applying to their land for 40+ years. Unlike natural forms of nitrogen which are held well by the soil, the artificial ones are easily dissolved by rainfall, leach into the watercourses and percolate through the soil and underlying rocks until they reach the water-bearing layers, a journey taking decades. As a result, a strip of high-nitrate water is beginning to filter into some groundwater, taking the nitrate content towards dangerous levels, and little can be done about it other than finding alternative supplies.

The water distribution system has grown since the first piped supplies in the 1830s and public health benefitted enormously as the importance of a clean water supply was recognised. The water supply is part of the story of improving health and another important factor was the development of sewerage collection and treatment methods which ensured that clean water and disease-laden water were kept apart.

Many of the water mains and sewers in use today were built by the Victorians and they need more maintenance than they are getting. One estimate is that 15% of the water pumped into the mains at the treatment works is lost through leakage before it has a chance of reaching the taps; and on a national average there is one serious sewer collapse each day. The Government proposes to privatise the water boards which organise both water and sewerage, but it has failed to give any assurances that the dilapidated systems will be given the expensive treatment which they need. It looks like a government attempt to make cash now before they have to spend to keep the system going.

Camping at a festival like this gives a chance to remind yourself of all this. The water is safe, but you have to queue for an carry it, ... and the shitpits?! Try to remember that these conditions are fantastic by world standards. 60% of the Third World population don't have easy access to safe water, and in urban areas fewer than 20% have adequate sanitation to protect water supplies. 7% of the total world population suffer from bilharzia (that's 250 million people) and more suffer from malaria, yellow fever and other water-borne diseases and parasites.

1981-1990 has been declared the International Drinking Water Supply and Sanitation Decade the United Nations to focus effort on improving the provision of these services. There is no cause for complacency over water standards in Britain, but even the most basic work has yet to be carried out in many of the developing countries of the world.

The following organisations are active in promoting water improvements in developing countries:

Christian Aid P.O. Box 1, London S.W.1.
Oxfam 272, Banbury Road, Oxford OX2 7DZ
Water Aid 1, Queen Annes Gate, London, S.W.1.
Campaign for World Development Education, Regents Collage, Inner Circle, Regents Park, London. NW1 4NF.

MAN & MISSION

Interview: **Tom Archer**
Pic: **John Evans**

Anyone who survived last year's incredible mud-bath of a festival probably wondered at some point what they were doing here. One answer they could have comforted themselves with was that their ticket money had at least helped CND keep going for another year.

Over the last few months the US raid on Libya and the nuclear power station disaster at Chernobyl have put the peace campaign and the battle against nuclear power right back on the agenda. This year's Glastonbury Festival will again see CND kept afloat and gives them a chance to organise a more effective campaign for change.

"There are still some old festival hands that winge on about it being too political," says Michael Eavis the festival organiser and the man who runs Worthy Farm. ***"Some of them even covered the CND symbol over the stage with a sun one year."*** He laughs. ***"It's amazing isn't it?."***

Michael Eavis has built the event into the world's biggest regular fund-raiser for the peace movement. From 1981 is regularly doubled its donations to CND until in 1984 it broke the six figure barrier. Now rising costs, greedier bands and endless new investment in the site facilities threatens to stop all that. And if the festival is not raising money for CND Michael won't organise it at all.

"The costs are going up by 45% a year. Everyone seems to be looking for a crock of gold at the end of the rainbow," he explains. The local authorities used to try to stop the festival. Eventually they ran out of local support and met with an embarrasing reverse in front of the local magistrates. Now they snipe from the sidelines by raising the normal £300 license fee to £3,000.

This year a new access route has been built through the neighbouring farm owned by the Duke of Newcastle. Another £5,000 has gone on a new water main through the site.

"One option would be to put up the ticket price, but I can't see how we could do that by much more. Another is to cut the costs, but that would mean weakening the event. We should make money this year, but I'm worried about next year."

In fact Michael is seriously talking about 1988 being the first year with no Glastonbury Festival. His family would welcome a break from the stress of having a big money music event run from their home. He would miss it of course but would enjoy concentrating on farming for a while.

"Running the farm keeps me sane. I couldn't handle doing the Festival without that. The farm is very calming. It's a stabilising influence," he says. Then he goes on to laugh at the irony. ***"Round here many farmers are really struggling now. We have to concentrate on getting milk production just right for the quotas. Farmers are top of the suicide rate now."***

But for now Michael and those around him are working as hard as ever to keep on improving the festival and raising money for the peace movement. CND are now dependent on the annual income raised over this weekend, their London office funded directly from our ticket money. Because of this the show will go on, and perhaps keep on going on in spite of his worries. ***"I would feel I was shirking if I stopped doing it,"*** he admits.

This year's highlights for Michael have been booking Simply Red ***("one of the best bands to happen for the last five years")*** getting the Psychedelic Furs and securing an opportunist booking of Level 42 after running the length of Oxford Street to meet their agent's deadline. The Pogues return, he says, is down to pressure from the festival crews.

Over the years Fleet Street have gradually discovered Michael Eavis. They have even run silly stories about the pop-crazy farmer who choses bands by listening to Radio 1 while milking the cows. But until now no one has uncovered the real secret of his life. Now it can be revealed.

In 1953 Michael Eavis recorded a pop song. It was called something like True Love. ***"It's true I dabbled in showbiz,"*** he winced. ***"It was a Bing Crosby type of thing, a couple of romantic ballads."*** What label was it on? How many did it sell? We have a right to know. But he just giggled and changed the subject. Perhaps we might get him to sing it on the pyramid stage this year.

simply red

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The Psychedelic Furs

The very name of the band was enough to produce antagonism back in 1977 when The Psychedelic Furs first performed. Based around the nucleus of Tim Butler on bass and brother Richard (then going under the moniker of Butler Rep) on vocal with John Ashton on guitar, the Furs were the antithesis of a '77 punk band. This image was exacerbated by the presence of Duncan Kilburn on sax, because *nobody* used sax then. As for the brooding wall of noise they produced, that too would not endear them to punks. But as time wore on, it became clear that the sound of bands like the Furs and the Only Ones had more potential than the short-lived firecracker power of most punk groups.

By 1979, the band had acquired Vince Ely on drums, and signed with CBS. The stunning single 'We Love You', borrowing its title from The Stones, brought them to wider notice and was followed by 'The Psychedelic Furs' LP in 1980. This remains a classic, from the speed rush of 'Flowers' to the winding Bowiesque 'Sister Europe'. The second album saw the addition of more obvious melody, and spawned the near-hit 'Pretty In Pink'. By this time, the band had taken the crushing power of their music as far as it could go, and the third LP, 'Forever Now', saw a distinct change.

Steve Lillywhite, who had produced the first two L.P's was replaced by Todd Rundgren. It was a bold move, considering Todd's capacity to stamp his own sound on to any band he produces, but it worked. The songs are generally shorter and more direct, although the gratifying updated psychedelia of the title track proved the exception to that particular rule. 'Love My Way', the obvious single, became a hit in America, and a world tour followed, with Phil Calvert, formerly of The Birthday Party, taking the place of Vince on drums.

Richard, Tim and John were now the nucleus of the band, and these three made the '84 single 'Heaven', which provided them with their first UK top thirty entry. The accompanying album 'Mirror Moves' made the top ten.

Following a nine month tour, Richard took time off to work on 'Lost In The Stars', an album of interpretations of various Kurt Weill songs. 'Alabama Song', previously covered by the Doors and David Bowie, was his contribution.

The Furs new album is set for a summer release, but meanwhile the film 'Pretty In Pink' is bound to bring them into the glare of mass attention. The group have rerecorded the original song, and given the current propensity for songs associated with films to climb the charts, this could be their biggest hit yet.

The Pogues

Shane MacGowan and Spider Stacey were members of two minor league punk bands. The Nipple Erectors and The Chainsaws before teaming up to play Irish rebel songs at Richard Strange's Cabaret Futura – ('We only did it to get up their noses'). Other friends and drinking partners joined the line up and Pogue Mahone was born. The band won a following for the unbridled ferocity of their live show, and released a single, 'Dark Streets Of London' in 1984.

Shortening their name to The Pogues, they picked up a support with Elvis Costello, who has produced each of their subsequent records. Public attention still centred on the mayhem and general inebriation of the live set, an impression that was strengthened by songs that pleaded for change in the licensing laws. 'Red Roses For Me' (1985) was a furious debut album, allying the spirit of punk to the popular appeal of Irish folk, and it justifiably blasted its way up the independent charts. The band played early on Friday at last year's Glastonbury, and gave as good as they got in the mud slinging stakes, as well as inspiring rumours that they'd drunk the back-stage bar dry of Guinness.

'Rum, Sodomy and the Lash', an album of varying mood but consistent quality was released last summer.

From the frantic romp of the opening 'Sick Bed Of Cuchulaine' to the romance tinged with realism of 'A Pair Of Brown Eyes', this album showed how successful the marriage of musical styles in the band could be. Shane's lyrics were razor sharp and picked out the details of life in London's underbelly with an accuracy not heard since Lou Reed's tales of New York. The closing track, a lengthy and emotional reading of Eric Bogles 'And The Band Played Waltzing Matilda' provided a stirring ending to one of 85's best albums.

The original six Pogues, now augmented by Philip Chevron, former lynch-pin of Irish proto-punks The Radiators From Space, toured the UK in the autumn, playing to audiences that followed them with the devotion of football fans. The Pogues inspire an awesome loyalty in their fans, partly because the songs, and the characters in them, ring true. You could easily believe that Pogues songs were peopled by your own friends, and from that it follows that the group also become part of your own social circle. They may be up there, but they could just as easily be down here with you. The appeal is in fact very similar to that of The Dubliners, a group much admired in Pogueland, and both bands have been viewed with equal suspicion by folk purists. 'It's the *feeling* that matters most', commented Shane. 'Most purists watch music rather than play it.'

'Poguetry In Motion', complete with rollicking accordion, became the first Top 30 hit for the band this year, and they've recently appeared at the Dublin Self Aid gig, as well as allying themselves to Artists Against Apartheid.

Ruby Turner△

Ruby Turner's progress to chart success and eloquent respect from both her peers and music critics has been the result of seven years of hard work.

Born in Montego Bay, she came over to the UK with her mother at the age of nine, settling in Birmingham. Although her background might have led her to reggae, she was enticed by the soulful voices of Sam Cooke and Ella Fitzgerald. She began her career by sitting in on other bands' sessions in clubs, then formed her own group. One single 'Every Soul' was released on her own label, and following Radio One plays from Alexis Korner, Ruby and band played on the pub circuit in London. Her soulful R&B's voice brought her work on stage with Culture Club as a replacement for Helen Terry on a US tour, and her own band supported Mtume as well as Womack and Womack. Signed to Jive last year, Ruby released a powerful cover of the Staples Singers 'If You're Ready (Come Go With Me)' in January, and the record made the UK top 30. As a backing singer she's no stranger to the charts, having worked on singles by Bryan Ferry, UB 40 and Culture Club.

The single and new album were produced by Billy Ocean, and Ruby's admiration for Sam Cooke is reciprocated on the new record. Cecil and Linda Womack have written three songs for the LP, and as Linda is Sam's daughter, that will be taken as some compliment by the woman who has been acclaimed as the best new soul voice in Britain for many years.

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The Waterboys △

June 2nd. 1986. 4 a.m.

The Waterboys are sitting in a hotel room in Norway right now. They're in Mike's room, room 357 just down the corridor here in Bergen and part of their thoughts are thinking about playing at Glastonbury.

They played at the Oleana here earlier last night, a place that's usually a disco with Madonna-ettes prancing about. It was different last night though, the first Waterboys concert of four in Norway this time around, and it was marvellous: uplifting, challenging, rocking, joyous. Even now, you never get used to members of the audience saying afterwards that it was the best concert they've been to ever.

Before arriving to play here, the Waterboys were in Israel. Three concerts in Tel Aviv, one in Haiffa, two in Jerusalem. Well, one of the concerts in Jerusalem wasn't a normal concert, not even by Waterboys standards: Mike Scott, Anthony Thistlethwaite and Steve Wickham sat on a stone bench in the open air one night with their instruments, the acoustic guitar and the mandolin and the fiddle, sat under the sky and gave an impromtu free acoustic performance to the couple of hundred people who gathered to sit on the rocks and on the grass, doing songs like 'This is the Sea' and 'Maggie's Farm' and 'Meet me at the Station' and 'Fisherman's Blues'. "I wish I was a fisherman ..." It was so right that night in Jerusalem, so timeless, so very, very Waterboys.

David Ruffy plays drums with The Waterboys. From London, he's the best Jimmy Savile impersonator this side of the Teen and Twenty Disc Club and was a member of the Ruts and Aztec Camera. Mike Scott calls him 'The King of the Drums'.

Trevor Hutchinson plays bass-guitar with The Waterboys. He's from County Tyrone in Northern Ireland and is the tallest man in music, at least twice the length of Prince and nearly as handsome.

Steve Wickham is The Waterboys violin player. He's from Dublin, and this man is something else. Before becoming a Waterboy Steve recorded and toured with U2 and nowadays he wears the best hat in the world, a black felt thing with no top through which his black vagabond hair cascades. There's a gypsy in Steve, an untamed free spirit, the sound of verve and fire. The best praise that Steve can give to anyone is to say they're "A Coolo". Steve Wickham is a Coolo.

Anthony Thistlethwaite plays sax, mandolin, piano, guitar and harmonica, as well as singing backing vocals in The Waterboys. This man, with his curly hair and his scarves and his quiet smile is solid as a rock, a rare creature who has as much skill as passion. Anto is the horn man in Rock'N'Roll and many a Nashville cat would envy gpimandolin picking. As well as that, Anto comes from Leicester.

Mike Scott was born in Scotland and nowadays lives in Dublin where The Waterboys are based. Genuinely a man beyond normal description, he is the writer and singer and guitarist and piano player with The Waterboys and yet so much, so much more. Mike Scott is without doubt one of the most gifted people in music and sometimes explanations in cold print refuse to explain what it is that's it's all about: It's about honour and magic and emotions and seeking out knowledge, it's about strength. It's about having an enormous talent and enormous charisma and being able to put it into music and song, being able to put it into The Waterboys. It is, folks, about love.

That Petrol Emotion

John and Damien O'Neill could have swanned around London after the split of their old band, and made a reasonable career out of being ex-Undertones. Instead, they returned to their native city of Derry, occasionally running a disco and generally steering clear of the music business. In 1984, John changed his name to Sean, a recognition of his Irishness, and teamed up with a local guitarist, Raymond Gorman. That Petrol Emotion was off and running.

Ciaran McLaughlin was added as the group's drummer, and in October, Damien joined the band, having been on the point of moving to France. The final piece in the jigsaw was Steve Mack, a powerful, intense singer from Seattle, and the first single 'Keen' was released in June 1985 on the Pink Label, just after he joined. 'Keen' was far removed from the pop pleasantries of the O'Neill's past, an altogether tougher beast that signalled the arrival of a rock band with an understanding of dynamics, a band that could produce power when it was needed but could offset that with an understanding of just when enough was enough.

In mid-October they released 'V2' on their own Noise Annoys label. That name recalls the old Buzzcocks song of the same title, like that band TPE can take a pop structure and then lead it into stranger territories. The band played a 35 date tour after this, sometimes supporting The Long Ryders, sometimes headlining in their own right.

The live show saw them shake up the traditional twin guitar format, using power and deftness, topped off with Steve's forceful vocals. They would play a couple of covers, one Iggy Pop tune, one Beefheart. These indicated that TPE were coming from the raw, harsh, occasionally experimental side of town.

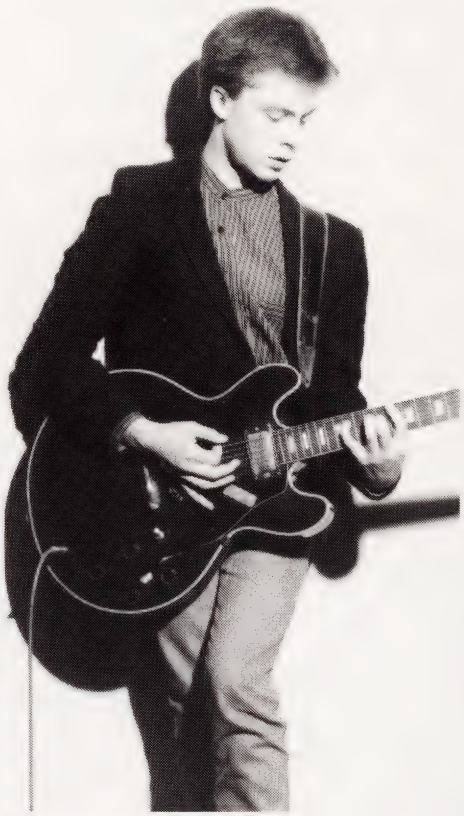
This year they made their first album 'Manic Pop Thrill', produced by Hugh Jones, a veteran of impressive albums who has worked with Echo and The Bunnymen amongst others. From the ballad style of 'Natural Kind Of Joy' to the off-beat 'Cheapskate', nodding its head to Pere Ubu, the album runs through a variety of different sounds and textures. That Petrol Emotion's music is not predictable, it draws from a wide range of impeccable influences, and it somehow manages to end up sounding different from them all and like no-one except That Petrol Emotion.

Amazulu

Formed in February '82, Amazulu remained as a six piece band until earlier this year. Until the end of 1985, they had achieved only limited commercial success on vinyl, but had established themselves as an infectiously enjoyable live group.

Throughout 1983 and 1984, Amazulu supported a host of artists, travelling over 200,000 miles, playing their breezy cross-cultural rhythms and pop tunes to audiences throughout Europe. Amongst others, they supported Elvis Costello, David Bowie, Van Morrison and even Bauhaus. They also played numerous benefits, particularly for the GLC, probably because their brand of music, devoted to breaking down barriers and promoting racial harmony, was well suited to pulling together audiences gathered under one banner. Most of the band were relatively inexperienced in music when they first started, but their heavy schedule quickly tightened them. Nevertheless, it was their exuberance and enthusiasm which brought them such a great appeal on stage.

In November '85, Amazulu made the top twenty with 'Don't You Just Know It', and followed this with the big hit 'Excitable', as catchy a tune as they have come up with, and one that benefited from a bright production. With the release of 'Too Good To Be Forgotten' in May, the group slimmed down to a trio. The remaining members are Ann Marie Ruddock (vocals), Leslie Beech (sax) and Sharon Bailey (percussion). Ann is a Londoner with West Indian parents, Sharon was born in Belize, and Leslie comes from Liverpool and is of Irish descent. These varying backgrounds have produced the Amazulu sound, drawing from a number of cultures, presented with optimism and genuine pleasure.



Rodney Allen △

Rodney Allen has just turned 18 and lives in Pilton, hard by the site of the Glastonbury Festival. His style of music owes much to Billy Bragg's 'have guitar, will travel' philosophy, and he himself sums up his method as 'a guitar, a voice, and an amp-full of courage', which is nothing to do with best bitter gumming up the electrics! He's played over seventy-five dates all round the South West since winning a talent contest in Cornwall. These have taken in all kinds of venues from village halls to discos and parties. With no established circuit of clubs to tour in the area, he's had to play anywhere he can, taking his guitar and his songs into an area that is lamentably short of any rock 'scene'.

Rodney's songs are all self-penned, covering the range of emotions that any teenager can relate to. 'Happysad' concerns someone past schoolage, trying to avoid the pitfalls of growing up to a dull adulthood. Simple and to the point, it's sufficiently well articulated to avoid the worst cliches of the singer/songwriter in days like these.

Rodney doesn't go for long, introspective songs, preferring a snappy three minute number that catches the ear, makes its point and then stops. He'll also be playing at the Elephant Fayre this summer, and although his inclusion on this bill is partly a result of his being 'a local lad', he's got guts and stage presence and a belief in himself which could take him far.

The Cure ◁

'Ch-ch-ch-ch-Changes' could be The Cure's unofficial theme song. They jumped out of Crawley in 1978 with '10.15 Saturday Night' and 'Killing An Arab' and have swung from poles of gloom to peaks of delight ever since.

The Cure mark one recorded 'Three Imaginery Boys', and Robert Smith was hailed as the new guitar god for the discerning public. They made 'Boys Don't Cry', the classic hit that never was, at least not until it was rerecorded this year. They were the inventive three piece who shunned publicity, seemingly destined to make great guitar pop that wouldn't chart . . .

Until they did. But it wasn't a snappy tune that did the trick. 'A Forest' was long, full of atmospheric, swirling guitars, almost psychedelic. And it was a hit. But instead of following the easy path of turning out more of the same, they followed '17 seconds', the moody album of 1980 with the utterly depressing 'Faith', 'Doomy' and 'semi-religious' are words that Smith has applied to that LP, which they took on a full tour, using Pink Floyd's huge PA and playing almost an hour of its bleak landscape before a relieving version of 'A Forest'. Even the textures of that album were abandoned for the next, 'Pornography', an unrelenting noise topped by lines like 'It doesn't matter if we all die'. Smith went off to play with the Banshees, leaving his band in a hiatus. On his return, the band metamorphosed from undertakers of rock to decadent hedonists of pop. The cocktail jazz of 'Love Cats', complete with kitten filled video, the shameless and triumphant New Order plagiarism of 'The Walk' and the fun-poking pop of the LP 'The Top' all charted. And then there was 'the caterpillar', a crazy, funny, delirious record. The Cure were groovy The Cure, owners of a long term lease on the Temple Of Doom, had moved into the House Of Fun!

'Head On The Door' (1985) was the next album, featuring 'In Between Days' (more New Order!) as the single, and accompanied by interviews which stressed the Cure's love of drink and unkempt hair. And now, in 1986, the band stand at their own inbetween time, with a compilation of their previous hits 'Standing On A Beach' on the record racks. The title comes from 'Killing An Arab', pop's only rewrite of Camus' 'L'Etranger'. The new version of 'Boys Don't Cry' marks the completion of a circle for the band. Time to start mapping out a new one . . .

Black Uhuru ▷

'Uhuru' means 'peace' in the Swahili language of East Africa. Black Uhuru are one of the hardest, and best, reggae bands ever to come out of Jamaica. The embryonic Black Uhuru was formed by Ducky Simpson with Garth Dennis (now with Wailing Souls) and Don Carlos. This line-up cut one single, 'Folk Song' and played small gigs throughout Jamaica without making much impact. Don and Garth left, and Ducky added Michael Rose to the group and a singer named Errol from the Jays. They made one album, 'Love Crisis' for Prince Jammy, which again made little headway, and the group was cut to a duo of Michael and Ducky. These two decided to concentrate on songwriting, and decided that the group needed a female singer to complement their male harmonies. By chance, Ducky was walking past an open apartment window and heard a female voice singing Marley's 'Natural Mystic'. This was the voice that the group needed, and Puma Jones, an American from South Carolina, joined the band. With this line-up, capable of the sweetest singing and writing some of the toughest lyrics, Black Uhuru became internationally successful. Working with Sly Dunbar and Robbie Shakespeare, they cut a succession of solid singles in Jamaica and were signed to Island on the strength of one live show. The debut album 'Sinsemilla' (1980) was released to enormous acclaim, and UK reggae fans waited longingly for their first live shows on these shores.

These came in Summer 1981 and were sell-outs. With Sly and Robbie laying down impeccable rhythms behind the perfect vocal trio, they were the most exciting reggae prospect since Marley. 'Red' was released to coincide with the tour, and went top 30. Tracks like 'Youth of Eglington' and 'Sponji Reggae' are still some of their best work.

More live work and two further studio albums, 'Chill Out' and 'Anthem' furthered their reputation, and then Michael Rose left the band. Junior Reid was chosen as his replacement, a young singer with as sweet a voice as his predecessor and a similarly militant image. The new Black Uhuru signed with Ras records of Washington D.C., with their work now being handled in the UK by Greensleeves. In 1985 they teamed up with legendary New York hip hop producer Arther Baker to record the 'Great Train Robbery' single, and a new LP 'Brutal' has just been issued. This is Black Uhuru's third appearance at Glastonbury, following on from two thunderous sets in 82 and 84.

Latin Quarter ▽

Political pop in this country has tended to be loud and aggressive, although some of America's more aware soul artists have placed radical opinions within a softer sound, Curtis Mayfield's work being a prime example. Latin Quarter combine the direct commitment of their lyrics with a softer sound, drawing on reggae, soul and light rock. It's an effective combination.

Formed by singer and guitarist Steve Skaith in 1981, the group was initially composed only of him and Mike Jones, who writes the lyrics but does not perform on stage. Record company interest prompted Steve to seek out the right musicians, and the seven piece line-up embarked on their first gigs in the autumn of 1983. 'Radio Africa' was released independently in 1984, but it took another two years and several reissues for the song to make the charts. 'Radio Africa's' success has come at a time when most people are aware of the continent's problems, but unlike the humanitarian and apolitical Band Aid events, it is a record that points the finger at imperialism and foreign aid that comes with many strings attached.

Before the song finally made the UK charts, Latin Quarter received enormous interest in Germany, where they had sold over 60,000 records by the end of 1985. It was this that prompted the last rerelease of that single, and the repromotion of the 'Modern Times' LP.

The album's lyrical content ranges from the McCarthy witch hunts, through the tale of a mentally scarred Falklands survivor to 'The New Millionaires,' an ironic name for the millions who have to survive on Giros. Avowedly left wing it is, but Latin Quarter aren't jumping on bandwagons, aren't 'trendy left.' "One of the least trendy things I've ever done is to go to Ford's at six in the morning with a bundle of leaflets. What's trendy about that?" asks Mike.

Smooth, reflective music that creeps up on you, hard and imaginative lyrics that won't leave you. That's the Latin Quarter combination, and it's just fine. They come to Glastonbury as part of their British tour, postponed from March when drummer Dave Charles left the group, to be replaced by Richie Stevens.

Lloyd Cole and the Commotions △

Few debut singles *demand* to be rubber-stamped 'classic' in the way that 'Perfect Skin' did in May 1984. A confident performance of a song that gracefully weaved guitars around a literate, intelligible lyric, this single did indeed cause a commotion.

Lloyd Cole, singer-guitarist and writer, came together with his band in Glasgow in 1983. Rather than hit the road for long slogs, they concentrated on rounding off their songs on tapes, finding the best ways to mould their rich, lyrical guitars with Lloyd's words. Signed up by Polydor in early 84, the band recorded their first LP with Paul Hardiman producing, and unleashed 'Perfect Skin' to a generally unsuspecting, but eventually grateful public. 'Forest Fire', released three months later, confirmed the impression that this band could distil the influences – Velvets, Dylan, 60's pop updated and matured – but still sound fresh and hold your attention. When the album 'Rattlesnakes' appeared in November, the poise of the playing and the accessibility of the songs – nearly all potential single made it plain that this had been The Commotions' year.

Success in Europe followed, although they made little headway in America, the inspiration for so many of their songs in its literature, celluloid and music. The Commotions in America were exporting a sound that took as its source musicians who had never achieved sustained success in the US. So it's hardly surpising that they failed to make much headway in a land where commercial success on a huge scale often depends on acts sounding as much like the last big thing as possible.

Back in Britain, they released 'Brand New Friend' in September 1986, followed by the second LP, 'Easy Pieces'; a fuller sounding record with strings, horns and a pleasing touch of accordion on 'Lost Weekend'. Accusations of plagiarism ('Weekend's riff is a ringer for Iggy Pop's 'The Passenger) don't amount to much, because the band *use* rather than abuse their influences, mining the rich seam of guitar riffs, then placing them in a different context from the original without trying to hide where they came from. That's not theft, it's creative!

Initially staid on stage, they're now capable of opening out a lot more, but desist from using standard cliches of live performance. Lloyd Cole and The Commotions are too bright, too smart to underestimate your intelligence.

John Martyn

In his twenty years as a professional musician, John Martyn has never allowed his music to stand still, always seeking out new forms to embellish and refresh his style. From the introduction of jazz saxophone on his second album 'The Tumbler' (1969), he has been an innovator, never blindly following trends, but working on the maxim 'To thine own self be true'.

Martyn married Beverley Kutner in 1969, and the pair went to Woodstock, where 'Stormbringer', featuring The Band's Levon Helms on drums, was recorded. The following album 'Road To Ruin' saw the start of a partnership with Danny Thompson which ran the course of the decade, and the development of a more improvised, warmer sound. Recently Martyn commented that his changes between each record 'haven't been a conscious progression. People put it down to this great artistic urge to progress, but in fact it's an urge to avoid boredom'.

Whatever the reasons, Martyn's career took off with the release of 'Bless The Weather' and the indisputably great 'Solid Air' (1973). Slurred lyrics accentuated the emotions of the songs in the manner of early blues singers and the voice became another instrument. Although these albums are now part of his past, he doesn't mind playing tracks from them on stage, looking on requests as a sign of approval that he finds flattering.

The experimental 'Inside Out', an album of rock-jazz fusions distinguished by his own excellent guitar playing, is his personal favourite, but after 'Sunday's Child', when he recognised the possibility that he might be trapped in a soft, tranquil image, he headed to Jamaica to record 'One World', an altogether harder, more political album.

Divorce from Beverley was followed by a personally dark period and the eventual release of the 'Grace and Danger' album, produced by Phil Collins. This reflects the traumas of his life at the time, but unlike other painfully personal albums, it also contains some fine music, balancing powerful songs like the title track with quieter, but emotionally intense numbers, as in 'Hurt In Your Heart'.

Phil also produced 'Glorious Fool', which contained much of his own, distinctive sound. The tours that followed saw Martyn playing very much as part of a band, producing some storming interpretations of earlier songs, available on the 'Philentropy' album, released on John's own Body Swerve label.

John remarried in 1983 to Annie Furlong and returned to Scotland, since when his succeeding albums have been less personal. 'Sapphire' contains one of his few overtly political songs, 'Acid Rain'. Although staunchly left-wing, he prefers to leave his songs open to interpretation, keeping them as subtle as he can.

Twenty years on, John's new album 'Piece By Piece' carries on from 'Sapphire', introducing a touch more modernity. This is by no means his first Glastonbury appearance, and he continues to hold affection for the festival. 'I like the way it's organised, and I like the way it was once disorganised. It seems to have been a very logical, rational progression'. Had John's career been equally rational, it wouldn't have visited half of the interesting musical islands that is has. Thank goodness for occasional bouts of irrationality.

Simply Red

1985 was a big year for Simply Red and their singer Mick Hucknall. At the beginning of it, they were appreciated by only a small proportion of their native Manchester's gig-goers, by the end they were touring Europe with a massive hit album and single behind them. They took a lot of stick in some quarters, partly because their break into success seemed so fast, partly for Mick's daring to emulate the vocals of Otis Redding and the soul heroes of the sixties.

Augmented by members of Durutti Column and other Manchester musicians, Simply Red quickly signed to Elektra and released 'Money's Too Tight To Mention', a cover of The Valentine Brothers' 1981 dance smash. Red's version didn't fool around with the original, whose comments on the early effects of Reaganomics easily crossed the Atlantic to Thatcher's Britain. The song proved that Mick had a claim to be Britain's best white soul singer, and the carping of those who thought the cover version was pointless had to be set against the thousands whom Simply Red introduced to the song.

'Come To My Aid', the follow-up seemed to have less of a sense of direction, although both the hook 'Why are we liable to die for survival?', and the song's title have a direct relevance in these post-Tripoli days.

The release of the LP 'Picture Book' was preceded by the prestigious award of support to James Brown in London. The standout single 'Holding Back The Years', a classic soul ballad failed to chart, but the album, introducing a strange but successful cover of Talking Heads' 'Heaven', did. 'Holding Back . . .' has recently been re-released, hopefully to greater success.

At heart, Mick Hucknall's songs are those of a true fan of soul who can't disguise his influences, but isn't merely ripping them off. If he needs a witness, there's plenty of happy record buyers and gig-goers to testify on his behalf.

Madness△

Over the last seven years, Madness have been the most consistently successful singles group in the UK, never failing to make the top twenty. They've also made six albums which chart a maturing in their music and an ever-sharper lyrical approach. If any one band could be said to provide a musical chroncile of England and its changing attitudes in the last nine years, it must be Madness.

They started as The Invaders, playing around North London, changed their name to Madness and got swept up in the Two Tone sound. 'The Prince', a tribute to Prince Buster, was their first single and first hit, followed by the hugely successful 'One Step Beyond' album. In among the Nutty Boy routines were some long-lasting gems like 'My Girl' which showed the potential of the band. It was the first suggestion of the sensitivity that was to prove their strength.

'Absolutely', the second album, contained 'Embarrassment', another slice of real llife with a chart-seeking tune, and by now it was clear that Madness would be the band to last from the Two Tone grouping. 'Seven' was filled with grey humour, but it was 'Rise And Fall' that caught them at their best with its outstanding arrangements and pointed social observations, reminiscent of the Englishness of Ray Davies at his best.

The wacky side of Madness seemed to be concentrated in their live shows, and especially in their videos which quickly became the only items that made Top Of The Pops worth watching. In one hand Madness were holding out a manic, childish sense of fun while in the other were sharp proddings like 'Give Me A Reason', a tale of child abuse from 'Keep Moving'. With every member of the group now writing they were able to keep their options open, and not be tied to any one style. However, most people thought that the departure of Mike Barson, keyboard player and musical arranger, would see a distinct tailing off in the band's quality.

Madness had to pull out of Glastonbury last year because of the time taken to record 'Mad Not Mad', their sixth album and the first without Mr. Barson. It''s their finest achievement to date, holding the balance between its bleak lyrical tone and musical dexterity. 'Yesterdays Men' keeps its optimism till the end of its grey scenario, 'Uncle Sam' stomps that old ska beat over a send-up of British dependence on America. Serious, but performed with imagination and wit, mad, not mad.

Madness's success sometimes appears to be taken for granted, as if they were an institution in the charts, but they've managed to keep moving, adapting their outlook and carrying their audience with them. *That's* success.

Level 42 ▷

It's doubtful whether anyone could have predicted Level 42's massive success when they first formed in 1980. Jazz funk bands were hardly busting the charts open, and any that did were not composed of white Englishmen. Being the best band in The Isle of Wight might have been the pinnacle of their achievement.

However, two records changed public perception. The rock audience was bowled over by Talking Heads 'Remain In Light' with its heady fusion of funk, rock and African rhythms. The pop audience woke up to the bright horn sounds of Beggar and Co on Spandau Ballet's 'Chant No. One', and suddenly a whole new public far wider than the specialist club scene, opened up for any band that could successfully combine rhythm, accessible melodies and essential sparkle. Level 42 became that band.

The first thing everyone noticed about the group was Mark King's base technique. He was fast, melodic, a player with the rare combination of feel *and* technique. And the rest of them were no slouches either! Although the group has developed over the last six years, there has been no need for any line-up changes, and their output of eight albums and seventeen singles, not to mention all the gigs, is considerable.

Blues and Soul magazine readers have voted Level 42 Best British Group for three years running, but their real success has been in conquering the singles charts with a music that is more regularly bought on albums. From earlier tracks like 'Love Games' and 'Turn It On', it was obvious that the band had the capability to produce good singles. The success of 'Chinese Way' and 'The Sun Goes Down', songs with insistent choruses that sounded perfect on radio, was no surprise. Now they are chart regulars, with each of their last three singles making the Top Twenty.

What has surprised some critics is the dynamism of their live shows. Where the records are clean and crisp, the live set can really take-off when the band stretch out and break away from the necessary condensing of ideas that takes place on record.

Although Mark is the front man, Level 42's live show is not just a vehicle for his virtuosity. Each member of the band is a classy player, but it's the whole sound, rather than any individual talent, which gives them their force and their success. That success can now be measured in platinum sales for the 'World Machine' LP and in the number of sessions which band members are invited to play on. They've won respect from their peers and vast popularity with their audience. Not bad for an English band playing a traditionally American music that rarely used to cross over into the charts.

The Robert Cray Band △

Robert Cray, thirty years young, is the rising star of a scene which usually doesn't fully accept anyone until they've paid their dues and gone past retirement age. Cray's style of blues owes much to the Stax Soul sound of the sixties, which itself borrowed heavily from the blues, so the wheel has come full circle.

The band started up in 1974, although Cray had been playing for some time prior to this. Raised on soul music, he then turned to rock and pop before discovering the magic of the old Chicago blues guitarists. The late John Belushi became a fan of the group, and you can see Cray playing the part of a bassist in 'Animal House', if you watch closely enough. Their first album was released in 1978, but the record that established them was 'Bad Influence' (1984), the winner of numerous awards in America and perhaps the only blues album to climb up Britain's independent charts.

The band made two Whistle Test appearances last year, following them with sell-out concerts around the country. Sometimes they would encore with a Los Lobos number, 'I Got Drunk', an appropriate choice because both bands are able to update the roots appeal of their musical styles, revitalising them and bringing them to new audiences. 'False Accusations', the follow-up album, continued to explore the traditional blues preoccupations of strained relationships, guilty consciences and torn feelings. Perhaps the title song from 'Bad Influence' best summarises Cray's lyrical approach. When he sings 'You're such a bad influence,/Baby, I've just got to stay away', it's perfectly plain that staying away is the one thing he can't do. Cray's blues are about people who can't stop what they're doing, even when they know it's wrong. Ain't that always the way?

Musically, the attention focuses on the guitar, but the whole band has a strong rapport and deep understanding of the emotions that lie at the core of the sound. This, and not merely their technical virtuosity, is what has made them the spearhead of the US blues revival.

Robert Cray takes the blues, dusts them down and makes them sound modern and traditional all at once. If it seems that the blues have been locked away in a trunk marked 'uncommercial and out of date', then Robert Cray is the man with the key to open up a whole genre to new ears.

Christy Moore

Christy Moore's place in the history of Irish folk music is assured and important. As the founder of both Planxty and Moving Hearts, he was the driving force behind two influential and excellent bands, and his body of ten solo albums would survive on their own merit. Both in the bands and on his own, Christy brings his music to life, relating it to today, never treating it as a historical, extinguished form.

Christy first started playing in the mid-sixties, spending a few years in England and releasing one LP 'Paddy On The Road' before his return to Ireland. 'Prosperous' released in 1971 is generally regarded as a landmark in his career and as a strong influence on other aspiring solo artists. Christy maintained his solo career while with Planxty, who brought their music to a wide audience, achieving success far beyond their homeland, a feat that was repeated with Moving Hearts.

Since 1981, Christy has been concentrating on his solo career, releasing four albums, the latest of which is 'Ordinary Man'. The song 'They Never Came Home' became a cause celebre in Ireland. It dealt with the Stardust Disco disaster in which 48 teenagers died after fire swept through the club. Christy's initial concern was that it might cause further grief to the relatives of the dead, but instead he was summoned to defend a charge of contempt of court because the song laid the blame for the tragedy solely on the fact that the fire exits were closed. this was adjudged to be prejudicial to the Stardust's owner's chances of a fair trial, and the track was removed from Irish copies of the record, although it was available in other countries. In the end, the banning resulted in a tide of publicity in favour of adequate compensation for the relatives.

Christy has been including the song in his stage set, which encompasses political satire, real anger and deflating humour in words sung by his resonant, rich voice. His songs deal with troubles throughout the world, but still return to the deep roots of Ireland. It's a set of many moods, underpinned by Christy's own radicalism and a full twenty years of crafted ability that is now giving him the wide recognition and support that he deserves.

The Housemartins△

The Housemartins are the fourth best band in Hull. Who says so? Why, The Housemartins, of course!

The first three must be really special, because the fourth best band in Hull are currently one of the brightest prospects in Britain.

In 1985 the band recorded no less than five Radio One sessions, creating plenty of interest in their debut single 'Flag Day', which like all Housemartins songs, had a smart tune and pointed lyrics. Their set contains echoes of Dexy's, The Undertones, The Beatles and other bands who understood the value of a memorable melody. The extra musical touch comes in their love for gospel and accapella music, with all four members of the band being able to contribute vocal parts to their stand-out covers of 'I'll Be Your Shelter' and Curtis Mayfield's 'People Get Ready'.

The Housemartins on stage are one big thrill after another. Without being dogmatic they can push home political points while grievously assaulting your dancing shoes. Sublimated politics in a sublime setting. It's as a live band that their reputation has been made, with the audience size growing massively each time they return to any town.

'Flag Day' made the independent Top Ten, and was voted Number Ten in John Peel's Festive Fifty for 1985. Early '86 saw more live dates and a particularly silly promo film on the Tube that made use of the band's footballing metaphor 'The Housemartins-promotion certainties'. Interviews with Jimmy Greaves were intercut with clips of the band in a team bath. It's all part of the dual world of the Housemartins in which they are happy to take the rise out of marketing techniques and play the doe-eyed innocent, but when it comes to the songs and the performance, they become much more serious about their purpose.

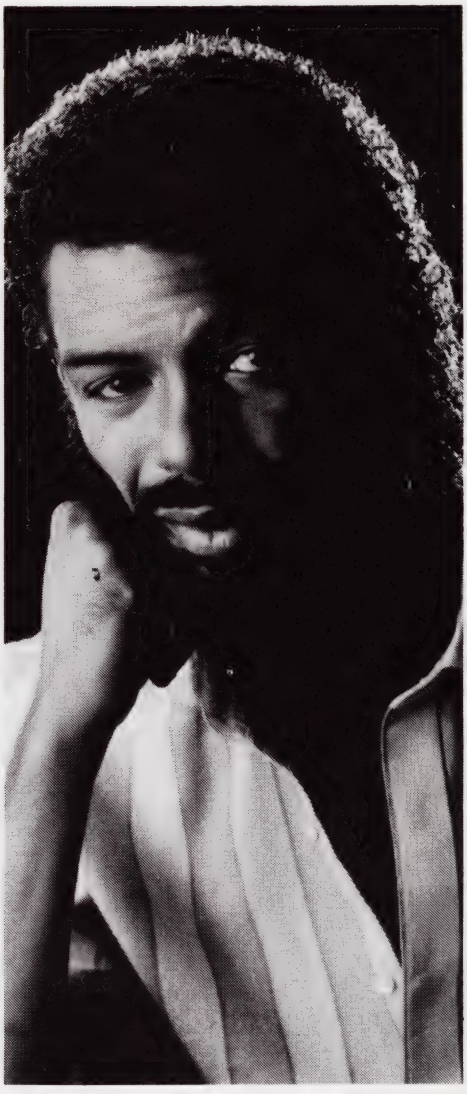
'Sheep' was released in February 1986 and hung around the fringes of the charts. The band undertook their biggest tour yet, offering fans a novel 'Adopt The Housemartins' opportunity to put the band up for the night. The tour was a huge success, proof that the band's serious fun can go all the way to the very top.

Buddy Curtess and the Grasshoppers△

A nine piece soul/rock 'n roll revue, with the emphasis on putting on the ritz, stepping out in style and all that jazz, B.C. and crew have proved to be show-stoppers on stage. Playing both to sweaty club audiences amnd ageing Roy Orbison fans in big theatres, they've yet to fail with their all-action show which they insist is all about Value For Money.

Five musicians and four singers who all answer to the name of Dexter have been strutting out on stage in matching suits and shades since early '85. A few well-chosen oldies mingle with originals, and there's enough guts and energy in the sound and the look to ensure their avoiding the awful trap of guest spots on 3-2-1 and other corny variety shows.

The Grasshoppers choice of material ranges back as far as the thirties and stops somewhere around Spencer Davis. Music to them isn't a LinnDrum programme, but a gut feeling, and it's essentially a live rather than studio matter. Up front the Dexters finger pop and twirl, covering the whole gamut of moods from racy and zany to slow and moody, never being given less than the best support from the back. If you get the idea, you'll know that you have to see 'em. Seeing is believing.



Gil Scott-Heron△

Gil's music has always been a platform for his politics, ever since the seminal 'The Revolution Will Not Be Televised'. Born in 1949, he was in his late teens when the black consciousness groups made civil rights an issue in America, and his earlier albums and books show both their influence and that of New York's The Last Poets.

Gil became a professional musician in 1969, and his sound has developed into a fusion of jazz, rock and funk while his lyrics blend militancy with compassion and a wicked streak of ironic humour. Throughout the seventies he was one of the few American artists to concentrate on a wide range of political issues, from the anti-nuclear 'Shut 'Um Down' to the remonstration against PCP, 'Angel Dust'. Two songs in particular, 'Johannesburg' and 'The Bottle', gave him a growing cult reputation in the UK.

It was the advent of firstly the Thatcher government and secondly the Reagan adminstration that woke many people up to the need to bring politics into music, and they soon discovered that Gil had been doing this for years, perfecting a live show that makes statements but also makes great music. 'B Movie' and latterly 'ReRon' point accusing fingers at the tinseltown president, but no-one could accuse Gil of jumping on the bandwagon – he's been out front waving the warning flag for some time.

'Johannesburg' was recorded in 1975, 'We Almost Lost Detroit' in 1977, two years before Three Mile Island, and 'B Movie' itself originally appeared in 1974. In the last three years, Gil has played many UK dates, firstly with The Midnight Band and latterly with a four piece, Amere Façade, which includes his bassist of many years standing Robert Gordon.

Whatever line-up he plays with, Gil demonstrates a consistently humanitarian approach, particularly in his incisive between song raps. When it comes to hitting the targets of oppression, injustice and 'nuclear nightmare diplomacy', few other performers are so unerringly accurate.

As a footnote, it's odds on that no other artiste playing here this year can claim a father who played professional football for Glasgow Celtic!

STAGE TWO

The Go-Betweens△

Formed in 1977 by Grant Foster and Robert McLennan, the band released two singles in their native Australia before packing their flight-cases for Britain. A single on the now legendary Postcard label was followed by a return home and, finally, in 1982, a first album on Rough Trade. Titled 'Send Me A Lullaby', it established their brittle and beautiful guitar sound, but it was bettered by the subsequent release 'Before Hollywood', a searchingly romantic, vulnerable and brilliant LP. Too oblique for the commercial market, they have won a niche with critics and a chunk of the independent record buying audience, inspiring a fierce loyalty amongst fans. This year they signed with Beggars Banquet and released 'Liberty Belle and The Black Diamond Express' in March. If any pop trivia expert asks you which band has made four LP's with a double 'l' in every title, you'll now know the answer.

Half Man, Half Biscuit

Having leapt to infamy on the backs of one John Peel session, this Liverpool five piece have been at the top of the independent album charts for months with 'Back In The DHSS'. Their scurrilous songs are the end product of junk food, junk culture, junk TV and supreme tastelessness fed into a blender, and somehow it all turns out to be delicious. Sometimes likened to a latter day Bonzos, and hailed by Mr. Peel as the only important band of the decade, the band failed to turn up for a 'Tube' appearance because Tranmere Rovers were playing on the same night. For those who still don't know, titles like 'I Left My Heart at Papworth General', 'Trumpton Riots' and the inimitable '99% of Gargoyles Look Like Bob Todd' should be a sufficient inducement to watch the most irreverent group around. They were even on Radio Four's 'Midweek'! Cultural analysts or wayward scouse weirdos, it's your turn to find out.

ARIWA Posse

This is the collective name for the showcase of artists on the Ariwa label, the A1 hotspot for British reggae. Neil Frazer, aka The Mad Professor, takes the controls, shooting out lightning bolts of dub. The backing band for the evening is The Robotics, and upfront you can choose from the following. Just Dale, recent arrival on the label, is an American soul singer and Macka B, the hot DJ/toaster from Wolverhampton, will also be mixin' it up. His new album 'Sign Of The Time' is out now. Rankin' Anne, one of the finest UK MC's, will also be at the mike. The outer limits of dubtronics are on the journey, so make it a date!

The Potato Five

Actually, there's nine of 'em, but once the tuff ska beat kick starts, counting band members is the last thing you'll be doing. Fronted by Floyd Lloyd, a man with a genuine feel and perfect voice for ska, they are both championed by Jerry Dammers, Gaz Mayall and other enthusiasts of real, sweaty, dance music played from the heart and aimed at the feet. The P5 come to Glastonbury with a dynamite live reputation. They don't revive the '79 British ska sound, but go right back to the Jamaican source for their inspiration. This year's well-received 'Ska Explosion' EP should be followed by an album soon.

The Shennans

A four piece from Bristol, The Shennans have yet to make a record, but have gained a solid local following for their live shows. The songs are classily constructed pop with roots in R'n'B and sixties soul. The band aren't in favour of the sanitised approach to music, preferring to keep a raw edge to their sound which gives greater impact. John Shennan's voice is powerful and distinctive, and the standard of musicianship is uniformly high. They're one of Bristol's best prospects for major success in some time.

Phranc△

After being involved in the LA hard-core punk scene, Phranc switched to acoustic guitar, and now starts her set with the ice-breaking intro, 'I'm just your basic average Jewish American Lesbian Folksinger'. Her songs are wry, sometimes introspective, but never sentimental. Her set feeds off a strong rapport with her audience, and although she sings about major problems – male violence, legal injustices – these are balanced by lighter praises of swimming (!) and a genuinely easy-going stage presence. Thought provoking fun that works all the more because of its lack of stridency. Phranc's debut album 'Folksinger' was released in the UK early this year and was followed by a British and European tour.

Zinica

Hailing from Nicaragua's Caribbean coast, Zinica play 'Palo De Mayo' music, a mixture of salsa, reggae and calypso. This is the first visit to Europe by the seven piece band and the music they play is virtually unique to this part of Central America, where both Caribbean and Latin American styles meet. Until last century, this part of Nicaragua was in the British Caribbean, so English is the group's native tongue. They have played throughout Latin America and released one album which is as yet unavailable in the UK.

Mumbo Jumbo

Containing ex-members of some of Bristol's best-known bands, The Pop Group, Maximum Joy and Animal Magic, Mumbo Jumbo have much to live up to, and expectations are exceeded. The music is a soaring collision of jazz, soul and funk, fronted by Jimmy Galvin's intense singing and impulsive piano playing. Yet to make a record, they have produced a fine demo of beautifully arranged music, perfect for summer listening. This is already attracting major record company interest, and deservedly so.

Pauline Black and the Supernatrals

Former Selector singer and Black on Black presenter, Pauline put the band together with guitarist Dave Gedney in 1985. There's more melody in Supernatrals guitars than there was in the Selecters, but the commitment to anti-racism remains as strong. Although the band have yet to establish themselves nationally, there's a large following for them in the Midlands, and Pauline's charismatic stage presence is still fondly remembered from previous outings.

The June Brides

In early '85, The June Brides were the fanzine favourites, earmarked as the personal property of the A4 brigade on the look out for something that offered an alternative to the slick, big production chart bands. 'Sunday To Saturday', the first single, has now acquired cult status, but it appears on the LP 'There Are Eight Million Stories', a diamond of a record, released in September '85. Chiming guitars, folksy violin and texturing trumpet give the Brides an original sound, heard to best effect on 'Every Conversation' and the new single 'No Place Called Home'.

The Forest Hill-Billies

Hailing from Forest Hill (of course!), the band's musical range has expanded over the last year, as has the line-up. Originally they were a busking skiffle combo, but 1985 saw the addition of brass and percussion, and there are now ten members of the group. From skiffle they moved on to include R'n'B and swing, and now they embrace ska, salsa, boogie and any other proven floor-filling dance style. When they were stuck in France last year without hotel money, they managed to raise 1200 francs from an impromptu busk. Obviously France loved them, and their heavy gig schedule shows that Britain does as well.

The Bloodfire Posse

The Posse comprises of five of Jamaica's most seasoned musicians, who came together after playing in different bands. Their accessible, slinky brand of reggae has led many people to tip them as the next band to cross over in to the pop market, following in the trail blazed by the Wailers, Third World and others. The first single 'Rub A Dub Soldier', reached the top of the Jamaican and UK reggae charts, and hovered outside our national top 40. 'Every Posse Get Flat' and a rearrangement of the Pink Panther theme also featured an immaculate phased guitar and menacing bass, and their first UK appearance, at Reggae Sunsplash '85, drew plaudits from critics and reggae fans alike. The band have played many gigs in Jamaica in support of secondary school education, and a show at Kent's Rochester Prison was filmed by BBC2. Their first LP, 'Are You Ready?', containing a cover of 'I Should Have Known Better', the Beatles track, has cemented their reputation as the band most likely to spread out beyond the confines of the reggae scene.

The Mighty Lemon Drops

Formed in Wolverhampton in mid 1985, the four Lemon Drops found success in London more easily than in their home town. The music veers towards Liverpool '79 with echoes of Wah! Heat and the Bunnymen, but their debut single 'Like An Angel', an independent chart smash, proved to be as good as the influences. An intense and vibrant record, it was one of the best debuts of the year. A tour with The March Violets early in '86 brought them to a wider audience, and for just now, The Mighty Lemon Drops are one of the best new pop groups around, a shade darker than most, but also a shade better.

The Brilliant Corners

The Corners are constantly re-evaluating their sound, having progressed from the energetic rockabilly of their 1984 singles to the melodic, but still urgent tones of their latest 'Fruit Machine' EP. They're firmly established as a live draw in their native Bristol and have recently fleshed out their full-treble guitars with trumpet and, on the record, piano. The arrangements may be more adventurous, but the VU, postcard tradition of classic guitar pop still remains central to their sound, as do Davey's tangential lyrics, packed with sharp imagery.

The Nightingales

The group came together in 1979, formed from the rump of The Prefects who had attained a cult status on the indie scene. The Nightingales built on this, making numerous records for Rough Trade and Cherry Red, then formed their own Vindaloo Records. This year they have released an album 'In The Good Old Country Way' which marks a change in direction from the abrasive sound of old. The five piece line-up now features violin, solidifying the music behind Rob Lloyd's crafty, crafted and funny lyrics. Country and Western, bluegrass and folky elements dovetail into the Nightingales music which is as fresh and accessible as you could hope for. Their live shows this year have been given a unanimous thumbs-up in the press, and the band may finally be set to break out of the recesses of the indie ghetto.

Frank Chickens△

Kazuko Hokhi and Kazumi Taguchi are two Japanese girls who have settled in London and become the bizarre stars of the cabaret circuit. The Japanese culture they draw on is not the high art of Noh Theatre and Samurais, but the street-life of sleazy bars and Ninjas. They parody both their own culture and Western expectations of Japanese styles. Strange songs about judo mingle with jokes, which may be in Japanese but are performed with such visual panache that you can't fail to get the point. Wickedly funny, incomprehensibly entertaining, they manage to explore the serious business of cultural stereotyping and make you laugh at the same time.

Andy White

The man whom Janice Long declared should be the 'new poet laureate' will be playing a short set at this, his first festival. Andy White lives in Randlestown outside Belfast, and his EP 'Religious Persuasion' is specifically related to Northern Ireland. Variously described as 'Bob Dylan meets John Cooper Clarke' and 'Belfast's answer to Billy Bragg', Andy prefers to work from Randlestown, using local musicians and recording in a small local studio. His first album, on Stiff, is due for release this summer.

Rent Party

An eight piece jump-jive outfit from Southend. Rent Party have built their reputation on a series of high energy, high calibre gigs. Their live album 'Honk That Saxophone' is the proof that they aren't a dodgy revivalist outfit. Each track has that authentic ring, but only one is a cover.

Despite all the energy zapping around the stage, the quality of playing is high. John Willmot on tenor may spend half the gig leaping around the stage and lying on his back, but when it comes to his solo...he's *right there.*

Rent Party have a genuine feel for the music they play, loving every second of their stage performance, honking away for all they're worth. Their sound and their look is not superficial but manifests the joy they take in their music. And you can definitely dance to it!

We've Got A Fuzzbox And We're Gonna Use It▽

Tina, Jo, Vix and Mags are Fuzzbox, whose debut Ep, also called 'W'eve Got...' has been near the top of the indie charts for months and has now hit the Top 40. They make a glorious, uncontrived noise of catchy pop tunes and fuzzy guitars (of course!), topped off with yelping vocals and odd violin sounds. A recent 'Whistle Test' appearance saw them dish out a hearty trouncing to 'Spirit In The Sky' which typifies their spontaneous attitude to their playing. The only group that could possibly get away with supporting both The Jesus And Mary Chain and Sigue Sigue Sputnik, Fuzzbox are one of the three acts appearing on Stage Two who are signed to Birmingham's Vindaloo Records.

Ted Chippington

'Top entertainment for all the family' is the Chippington motto. Ted is very careful about the quality of the many cover versions he performs in between jokes. Scrupulous vetting has ensured that only classics like 'D.I.S.C.O', Alvin Stardust's 'I Feel Like Buddy Holly' and some group from Liverpool's 'She Loves You' make the grade. Ted has made two quality long playing records, 'Non Stop Party Hits of the 50's, 60's and 70's' and his brand new release 'Man In A Suitcase'. He enjoys quality TV programmes such as 'Bullseye' and 'That's My Dog' and has compared a live chat show, interviewning Mark E. Smith and Derek Hobson. He is kind to animals and would like to appear on the Royal Variety Show. That's entertainment!

The Dream Syndicate

The Dream Syndicate came to prominence in the UK last year as part of the much-touted US grass roots rock revival. Most of those bands had little in common bar the guitars, although DS's Steve Wynn has worked with Green On Red's Dan Stuart. The band's first EP and subsequent album 'Days Of Wine And Roses' owed much to the Velvet Underground, but since then line-up changes have lessened this dependence on the past. The A&M album 'Medicine Show' saw them spread their sound to fully explore the range of Wynne's and Karl Pecoda's guitars, particularly on 'John Coltrane's Stereo Blues' (great title!), a lengthy free form piece that tears down the constraints of the two guitar format. Some English gigs last year dispelled the rumours that subtlety had been dropped in favour of an overtly heavy sound. Dream Syndicate still draw on their American heritage, but they're wise enough to know when to curtail the influences, and bold enough to know when to reach out and CREATE!

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Microdisney

Cathal Coughlan and Sean O'Hagan, singer and guitarist respectively, formed Microdisney in Cork in 1980 and moved to London in 1983. Their first album for Rough Trade, 'Everybody Is Fantastic' was released in 1984, and demonstrated their love for the concept of The Song. Cathal's low register gives them a distinctive tone, but the sinuous twists of meldoy and skilful arrangements of each song are the real Microdisney hallmark. 'For optimum listening pleasure, please listen to this album at least four times', they announced on the sleeve. This demand was unusual in the days when immediacy was all, but it paid dividends. Further releases, culminating in '85's 'The Clock Comes Down The Stairs', saw the development of Microdisney songs to the point where they seem fresher with each new listening, an all too rare happening. Unlike some other song fetishists, Microdisney *can* produce the goods on stage, because they rely more on feel than on digital technology.

Terry And Gerry ▽

Terry and Gerry are a four piece based around Terry Lilley and Gerry Colvin. Twin guitars, double bass and a washboard is the line-up which has won them a strong live reputation. Using their strong feel for early rock'n roll as a base, they top their raw energy and sense of fun with some sharp observations in lyrics. Thus their LP 'From Lubbock to Clintwood East contains high points of throwaway classics (The Good, The Bad and The Usherette) as well as more poignant moments like 'Joey', a song about a child drug addict. Simple, exuberant, a welcome updating of a timeless sound.

The Woodentops ◁

Signed to Rough Trade after their excellent debut, 'Plenty', the band are on the verge of becoming that label's most successful group since The Smiths, although comparisons between the two are pointless. Formed in 1983 around the nucleus of Rolo McGinty and Simon Mawby, their sound has developed into a fiercely intoxicating mix of commercial tunes and passionately energetic rhythms. Live, the band retain a feeling that everything's about to go out of control, before suddenly returning exactly to the beat. They don't so much follow a delicate song with a beefy one as mix the two emotions together within one song, or even one chorus. After three fine singles last year, 'Good Thing' looks set to be their first Top 40 entry, and certainly not their last. Their debut album has been recorded, and is one of the most eagerly awaited of the year.

Craig Charles

Craig, who will be compering on Stage Two, has made numerous TV appearances, from 'Black on Black' to 'Wogan', 'Saturday Night Live' to 'Pebble Mill At One'. A former Guardian Young Writer Of The Year, both his poetry and his one man show are streetwise, topical and funny. He has appeared in a veritable mixed bag of company, ranging from Echo and The Bunnymen through Alexei Sayle to the RSC.

Robyn Hitchcock and The Egyptians

On the demise of The Soft Boys, Robyn Hitchcock made a couple of solo albums which owed much to Syd Barrett and enhanced his reputation as one of the more eccentric musicians within these shores. The Egyptians were formed after the success of reissued Soft Boys material, and include Robyn's former drummer Morris Windsor in the line-up. 'Fegmania' was the surprisingly good result, followed by 'Gotta Let This Hen Out', a live album which captured Robyn's surreal between song chat and contained both old and new material. Much to everyone's surprise, including perhaps his own, Robyn Hitchcock is alive and well and prefers East Grinstead.

Sambatucada

Sambatucada is the core group of the London School of Samba which numbers over 400 in total and is twinned with the most famous Rio samba school 'G.R.E.S. Mocidade Independente de Padre Miguel'. You won't see all 400 here, but some of Britain's best musicians are involved in the group. Kim Burton and João Bosco de Olivera from Working Week are regular members, as are Dave Bitelli and Robin Jones, who also, play with Loose Tubes and Matt Bianco respectively. The exact line up depends on availability, but expect some fiery percussion embellished by cavalquhino (8 string ukelele lookalike) guitar, brass and much more.

LATE COMERS

The Jazz Butcher

This Northampton based four piece have gained a strong cult following for their tales of girlfriends with goldfish, girlfriend with exotic big cats and decomposing fish in elevators. Strange things happen in Jazz Butcher songs, but the music remains an infectious hybrid of Velvet guitars, late night jazzy smooches and over the top paeans to alcohol. Live shows are rendered intimate affairs by the Butcher's easy rapport with his audience. With three albums and many dates both in the UK and Europe behind them, the Jazz Butcher are set to go off and conquer America, or bits of it, as soon as this show is over.

The Len Bright Combo

Three piece hailing from the sweaty Medway Delta, led by Eric Goulden, formerly Wreckless Eric. The other two members used to play with The Milkshakes, and the songs are lyrically witty, covering the same sort of musical territory as Wreckless Eric used to. The band insist on using old valve driven sixties gear in their search for the perfect sound.

THURSDAY

2.30: THE LEN BRIGHT COMBO
4.00: THE DAINTEES
5.30: THE SHENNANS
6.45: MUMBO JUMBO
8.00: THE JAZZ BUTCHER
9.30: ZAP D
11.00: BEN BADDOO'S ALAHA

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FRIDAY EVENTS

1 STAGE ONE
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2 STAGE TWO
Site Plan Reference: **2**
Information Pages: **19-21**

3 ACOUSTIC STAGE
Site Plan Reference: **3**
Information Page: **31**

4 CLASSICAL STAGE
Site Plan Reference: **4**
Information Pages: **28-29**

	1	2	3	4
9AM				
10AM				
11AM		FISSION BROTHERS		
12AM	HOWARD HUGHES AND THE WESTERN APPROACHES		HELENA	KALEIDOSCOPE
1PM		THE FOREST HILL-BILLIES		
	THAT PETROL EMOTION			ALLAN SCHILLER
2PM			JAMES CANN	
		PAULINE BLACK AND THE SUPERNATRALS		
3PM	AMAZULU			
		PHRANC		FULLEYLOVE TRIO
4PM			KEVIN BROWN	
	PAUL JOHNS (S)	FLAIRCK WITH MAGGIE BELL		
5PM	THE WATERBOYS		SCREAMING ABDABS	
6PM		THE JUNE BRIDES		RICHARD STAGG AND HISAKO MAEDA
	WILLIAM PEDEN (S)		NICK PICKETT	
7PM	THE POGUES		JAMIE MATTHEWS	SUBCULTURE
		THREE MUSTAPHAS THREE	MELANIE HARALD	
8PM				JOHN WILLIAMS
9PM	RUBY TURNER	THE GO-BETWEENS	MINT JULEPS	
10PM				ELECTRIC CHAMBER ENSEMBLE
	PSYCHEDELIC FURS	THE ARIWA POSSE	THREE MUSTAPHAS THREE	
11PM				
12PM			THE BIG ORANGE	
1AM				
2AM				
3AM				

S Indicates Speaker

FRIDAY EVENTS

5 THEATRE MARQUEE
Site Plan Reference: **5**
Information Pages: **32-33**

9AM
10AM
11AM
12AM
1PM
2PM
3PM
4PM
5PM
6PM
7PM
8PM
9PM
10PM
11PM
12PM
1AM
2AM
3AM

YELLOW BELL

HAGGIS & CHARLIE

JOHN LEE

HAMMER & SICKLE

LAUGHING STOCK

ATTILLA THE STOCKBROKER

SPARE TYRE

SKINT VIDEO

ROY WHITTINGHAM

AKIMBO

CLAIRE DOWIE

ZIPPO & Co.

THOM POD

DENISE BLACK AND THE KRAY SISTERS

PAUL MARTIN

RORY McLEOD

EDGAR ALLEN POET

SENSIBLE FOOTWEAR

JOOLZ

LA BOUCHE

KIT HOLLEBECK

NORTHERN BLACK LIGHT THEATRE

REGULAR MEXICAN

TWO FINGERS/GREATEST SHOW ON LEGS

COMPERES: *Edgar Allen Poet*
Joolz
Malcolm Hardee

6 THEATRE WORKSHOPS
Site Plan Reference: **6**
Information Pages: **32-33**

DANCE/MIME WORKSHOP FRANK ROZELAAR GREEN

LEX VON SOMEREN

GROUNDWELL FARMERS

CLOWNING WORKSHOP LEX VON SOMEREN

JOHN PERKINS & SUSAN SINCLAIR

ORENTAL DANCE WORKSHOP WENDY BUONAVENTURA

DRAMA WORKSHOP DESPERATE MEN

7 OUTSIDE THEATRE STAGE
Site Plan Reference: **7**
Information Pages: **32-33**

GROUNDWELL FARMERS

AVANTI DISPLAY

IMAGINATION SCAFFOLDING

FALL OUT MARCHING BAND

HAGGIS & CHARLIE

COL STANLEY

LEMON ANNIE

SONIA WHITE

DESPERATE MEN

JAMIE BURNS McGRUTHER

WENDY BUONAVENTURA

THE WEIRD SISTERS OF CHAR

CHRIS LYNHAM

CIRCUS DROPALOT

COL STANLEY

THE FLYING BINLIDS

BRITTANIA WAIVES THE RULES

COMPERES: *Zippo*
Dave Suich

N.B. *Because of the large number of theatre acts being staged each day, we cannot guarantee this timetable will be totally accurate, but we will try!*

8 CHILDREN'S WORLD
Site Plan Reference: **8**
Information Page: **37**

STOMPY THE CLOWN

GOFFEE

LIVING DAYLIGHTS

PROFESSOR PANIC

BALLS-UP JUGGLERS

GILBERTOS

CORNISH MIRACLE THEATRE

UNICORN THEATRE

GOFFEE
BONKERS LTD.

SMALL WORLD
JELLY SET

9 CINEMA
Site Plan Reference: **9**
Information Pages: **34-35**

INDIANA JONES AND THE TEMPLE OF DOOM

THE BLUES BROTHERS

PRIVATE FUNCTION

SATURDAY EVENTS

1 STAGE ONE Site Plan Reference: **1** Information Pages: **11-17**	2 STAGE TWO Site Plan Reference: **2** Information Pages: **19-21**	3 ACOUSTIC STAGE Site Plan Reference: **3** Information Page: **31**	4 CLASSICAL STAGE Site Plan Reference: **4** Information Pages: **28-29**
9AM			
10AM			
11AM ***RODNEY ALLEN***	***THE WONDERFUL KIOSK***	***MIME MACHINE***	
12AM		***RAG TAG***	***ETESIAN WINDS***
1PM ***BUDDY CURTIS AND THE GRASSHOPPERS***	***ZINICA***		
2PM ***BISHOP OF DUDLEY (S)***	***THE BRILLIANT CORNERS***	***JOHNNY COPPIN AND PHIL BEER***	***JOHN WILLIAMS AND GERALD GARCIA***
LATIN QUARTER			
3PM	***ANDY WHITE***		
4PM ***LOUDON WAINWRIGHT III***	***FRANK CHICKENS***	***CARRIG***	***KALEIDOSCOPE***
JOHN MARTYN			
5PM	***THE NIGHTINGALES***	***SURVIVAL STRING BAND***	***TRIPLE ECHO***
6PM ***PETRA KELLY (S)***	***WE'VE GOT A FUZZBOX***	***RUMILLAJTA***	
7PM ***BLACK UHURU AND THE WAILERS***	***TED CHIPPINGTON***		***ARIEL QUINTET***
8PM	***HALF MAN, HALF BISCUIT***	***LOVELY MONEY***	
9PM ***LLOYD COLE AND THE COMMOTIONS***		***BILLY BRAGG***	***GERALD GARCIA***
10PM	***THE DREAM SYNDICATE***		
THE CURE		***LOUDON WAINWRIGHT III***	***MICK TAYLOR AND YOUSEF ALI KHAN***
11PM	***THE POTATO FIVE***		
12PM		***RORY McCLEOD***	
1AM		***THE BIG ORANGE***	
2AM			
3AM			

S Indicates Speaker

SATURDAY EVENTS

5 THEATRE MARQUEE
Site Plan Reference: **5**
Information Pages: **32-33**

6 THEATRE WORKSHOPS
Site Plan Reference: **6**
Information Pages: **32-33**

7 OUTSIDE THEATRE STAGE
Site Plan Reference: **7**
Information Pages: **32-33**

8 CHILDREN'S WORLD
Site Plan Reference: **8**
Information Page: **37**

	5	6	7	8
9AM				
	YELLOW BELL			
10AM		LEX VON SOMEREN	HAGGIS & CHARLIE	BONKERS LTD.
	ATTILLA THE STOCKBROKER		BRITTANIA WAIVES THE RULES	
11AM	LAUGHING STOCK	GROUNDWELL FARMERS	COL STANLEY	ROSY THE CLOWN
		LEX VON SOMEREN	IMAGINATION SCAFFOLDING	UNICORN THEATRE
12AM				
			CIRCUS DROPALOT	SMALL WORLD
1PM	HAMMER & SICKLE			STOMPY THE CLOWN
	PAUL B. DAVIES	DESPERATE MEN	FALL OUT MARCHING BAND	
2PM	KIT HOLLEBECK			GOFFEE
	JOHN PERKINS AND SUSAN SINCLAIR		CHRIS LYNHAM	PROFESSOR PANIC
3PM	HAGGIS & CHARLIE			
	DENISE BLACK & THE KRAY SISTERS		GROUNDWELL FARMERS	
4PM		WENDY BUONAVENTURA	LEMON ANNIE	CORNISH MIRACLE THEATRE
	SKINT VIDEO			UNICORN THEATRE
5PM		JOHN LEE		
	AKIMBO		WEIRD SISTERS OF CHAR	BALLS-UP JUGGLERS
6PM	JOOLZ	ORIENTAL DANCE		GILBERTOS
	TWO FINGERS/GREATEST SHOW ON LEGS	WENDY BUONAVENTURA	JAMIE BURNS McGRUTHER	
7PM		ZIPPO AND Co.	COL STANLEY	
	CLAIRE DOWIE		SONIA WHITE	
8PM	SPARE TYRE		THE FLYING BINLIDS	
		DANCE/MIME	DESPERATE MEN	
9PM	PAUL MARTIN	FRANK ROZELAAR GREEN		
	SENSIBLE FOOTWEAR		AVANTI DISPLAY	DUNE
10PM	RORY McLEOD			
11PM	NORTHERN BLACK LIGHT THEATRE			
12PM				
	CHRIS LYNHAM			BACK TO THE FUTURE
1AM	LA BOUCHE			
2AM	COMPERES: Edgar Allen Poet Joolz Malcolm Hardee		COMPERES: Zippo Dave Suich	THE MEANING OF LIFE
3AM				

N.B. *Because of the large number of theatre acts being staged each day, we cannot guarantee this timetable will be totally accurate, but we will try!*

9 CINEMA
Site Plan Reference: **9**
Information Pages: **34-35**

SUNDAY EVENTS

1 STAGE ONE Site Plan Reference: **1** Information Pages: **11-17**	2 STAGE TWO Site Plan Reference: **2** Information Pages: **19-21**	3 ACOUSTIC STAGE Site Plan Reference: **3** Information Page: **31**	4 CLASSICAL STAGE Site Plan Reference: **4** Information Pages: **28-29**
9AM			
10AM			
11AM			
12AM			
12AM ***THE HOUSEMARTINS***	***TERRY AND GERRY***	***MIME MACHINE***	***BUCKINGHAM PIANO QUARTET***
1PM ***CHRISTY MOORE***	***LOUDON WAINWRIGHT III***	***BETTER DAYS***	
2PM	***MICRODISNEY***		***CHRISTINE BUNNING AND DAVID MASON***
ANN CLWYD M.P. (S)			
3PM ***ROBERT CRAY BAND***		***ANDY WHITE***	
	ROBYN HITCHCOCK AND THE EGYPTIANS		***MYRIAD***
4PM		***FOREST HILL BILLIES***	
EDWARD THOMPSON (S)			
5PM ***SIMPLY RED***	***SAMBATUCADA***	***MARIA MULDAUR***	
			ANTHONY PLEETH CELLO QUARTET
6PM	***BILLY BRAGG***	***STEVE TILSTON AND MAGGIE BOYLE***	
7PM ***MADNESS***	***THE MIGHTY LEMON DROPS***		***SUBCULTURE***
		GLEE CLUB	
8PM	***THE WOODENTOPS***		***QUORUM***
9PM ***LEVEL 42***		***ARRAN PILOT CEILIDH***	
	RENT PARTY		
10PM			
11PM ***GIL SCOTT-HERON***	***THE BLOODFIRE POSSE***		
12PM			
1AM		***THE BIG ORANGE***	
2AM			
3AM			

S Indicates Speaker

SUNDAY EVENTS

5 THEATRE MARQUEE
Site Plan Reference: **5**
Information Pages: **32-33**

9AM
10AM
11AM
12AM
1PM
2PM
3PM
4PM
5PM
6PM
7PM
8PM
9PM
10PM
11PM
12PM
1AM
2AM
3AM

YELLOW BELL

EDGAR ALLEN POET
ZIPPO & Co.

WENDY BUONAVENTURA

AKIMBO

SKINT VIDEO

SENSIBLE FOOTWEAR

CHRIS LYNHAM

CLAIRE DOWIE

RORY McLEOD

PAUL MARTIN

DENISE BLACK & THE KRAY SISTERS

JOOLZ

PAUL B. DAVIES

TWO FINGERS/GREATEST SHOW ON LEGS

LA BOUCHE

SHADWELL

SPARE TYRE

KIT HOLLEBECK

NORTHERN BLACK LIGHT THEATRE

EKOME

COMPERES: *Edgar Allen Poet*
Joolz
Malcolm Hardee

6 THEATRE WORKSHOPS
Site Plan Reference: **6**
Information Pages: **32-33**

DESPERATE MEN

JOHN PERKINS AND SUSAN SINCLAIR

ORIENTAL DANCE
WENDY BUONAVENTURA

GROUNDWELL FARMERS

DANCE/MIME
FRANK ROZELAAR GREEN

CHRIS LYNHAM

LEX VON SOMEREN

7 OUTSIDE THEATRE STAGE
Site Plan Reference: **7**
Information Pages: **32-33**

SONIA WHITE

CIRCUS DROPALOT

THE FLYING BINLIDS

LEMON ANNIE

BRITTANIA WAIVES THE RULES

COL STANLEY

DESPERATE MEN

AVANTI DISPLAY

JAMIE BURNS McGRUTHER

THE WEIRD SISTERS OF CHAR

JOHN LEE

IMAGINATION SCAFFOLDING

COL STANLEY

HAGGIS & CHARLIE

GROUNDWELL FARMERS

HAMMER & SICKLE

COMPERES: *Zippo*
Dave Suich

N.B. *Because of the large number of theatre acts being staged each day, we cannot guarantee this timetable will be totally accurate, but we will try!*

8 CHILDREN'S WORLD
Site Plan Reference: **8**
Information Page: **37**

STOMPY THE CLOWN

SMALL WORLD

LIVING DAYLIGHTS

PROFESSOR PANIC

GOFFEE

BONKERS LTD.

CORNISH MIRACLE THEATRE
GILBERTOS

ROSY THE CLOWN
LIVING DAYLIGHTS

BALLS-UP JUGGLERS
JELLY SET

9 CINEMA
Site Plan Reference: **9**
Information Pages: **34-35**

MY BEAUTIFUL LAUNDRETTE

KISS OF THE SPIDER WOMAN

THE PURPLE ROSE OF CAIRO

This year, for the first time at Glastonbury, John Williams and M.A.N.A. (Musicians against Nuclear Arms) are presenting three full days of classical music. M.A.N.A. was formed in 1983 to work through the medium of music for peace and disarmament, following an earlier tradition of musicians' involvement in peace work. M.A.N.A. has presented many highly successful orchestral and chamber concerts throughout the country including a Gala Peace Concert at the Royal Festival Hall in 1985. Throughout the three days at the festival, there will be a varied programme of well-known soloists and chamber ensembles. As well as solo guitar, piano quartets and a woodwind quintet, the programme also includes the innovative Electric Chamber Ensemble and two events featuring Indian and Japanese classical music respectively.

John Williams△

John Williams was born in Australia in 1941. He began playing the guitar at the age of four, receiving lessons from his father. When the family moved to London in 1952, he met Segovia and consequently studied with him, and on his recommendation he entered the Accademia Musicale di Siena in Italy, where he studied for five years on a scholarship. At the request of his fellow students, he received the unprecedented honour of giving the first complete solo recital by a student of any instrument. In England he attended the Royal College of Music, where he studied piano and musical theory.

John Williams made his London debut at the Wigmore Hall in 1958. Highly successful debuts followed in Paris and Madrid. In 1962, he toured the Soviet Union with great success; the following year brought debuts in Japan and the USA. He has since been a regular visitor to the States where he quickly gained an exclusive recording contract with CBS Records. He has now recorded most of the major works for guitar and nearly all the concertos. He now records for many companies, though most of his classical repertoire continues to be for CBS. John Williams has now appeared in almost every continent, having toured Australia and the Far East, North and South America and throughout Europe on a regular basis. He has played with every British orchestra and has been invited to appear at every British festival.

Television has, of course, made a large contribution towards John Williams being a household name. He has appeared on countless series for Granada Television, taken part in the light shows of Val Doonican and Nana Mouskouri, as well as appearing with friends such as Julian Bream, Paco Pena, Barny Kessel, Itzhak Perlman and Andre Previn. He has a passionate belief that his music should be made available to every sort of public. He was one of the first classical musicians to play at Ronnie Scott's Jazz Club; he formed a group in 1979 with four other musicians, called SKY. This group has been enormously successful, both on disc, television and throughout the country. In October 1979, they gave 26 concerts in 28 days, including a week at the Dominion Theatre, London.

During the past five years, John Williams has divided his time between touring and recording with SKY, which he left in 1984, giving classical concerts, both solo and with orchestra, and also a period from time to time with his group, 'John Williams and Friends'. In 1983, following the release of their record on the CBS label, 'The Guitar is the Song', John Williams and Friends made an extensive U.K. tour; this was followed by a second tour in Autumn 1984, when they appeared at the Edinburgh, Salisbury and South Bank Summer Music Festivals; they made a third tour in September 1985, including a highly successful trip to Dublin and Cork.

John Williams has been Artistic Director and Music Adviser of the South Bank Summer Music Festival for the past two years. Scheduled for 1986 is a trip to Spain with the Academy of St. Martin-in-the-Fields and an extensive American tour in April 1986.

John Williams' talents have stimulated many composers to write for him, including Torroba, Stephen Dodgson and Andre Previn. In 1983, he gave the first performance of Patric Gowers' Stevie, Concerto for Guitar, with the English Chamber Orchestra; in October 1984, he performed the premiere of a concerto for guitar and oboe d'amore with Simon Rattle and the City of Birmingham Symphony Orchestra, a work the Japanese composer, Takemitsu, was commissioned to write for this orchestra. During the 1984 South Bank Summer Music Festival, he gave the premiere of a piece by Paul Hart with the National Youth Jazz Orchestra, with whom he plans to make a short tour at the end of 1986.

Gerald Garcia▽

Since his Wigmore Debut in 1979, at which he was hailed as "a performer of rare quality ... a guitarist whose total commitment to the music results in immediate and absolute communication with an audience," Gerald Garcia has played in all the major London music halls and toured Europe, Australia and South East Asia several times.

He has performed with many leading ensembles and musicians, including the London Sinfonietta, concertos with the Oxford Pro Musica and Hong Kong Philharmonic, guitarists John Williams and Paco Pena, and his own group "Attacca."

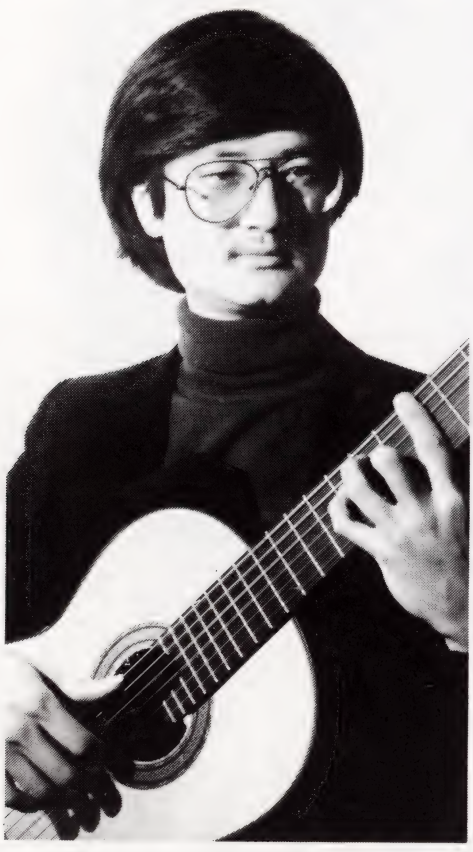
Recently he has toured with "John Williams and Friends" and played at all the main British festivals with them, including South Bank, Edinburgh and Aldeburgh.

With flautist Clive Conway he has made guest broadcasts for the BBC, and performed for many music clubs in Britain.

Gerald Garcia's highly successful duo concerts with flamenco guitarist Paco Pena, his concerts on the 16th century vihuela and his arrangements of Celtic and Chinese music for solo guitar and chamber ensemble show his interest in broadening the horizons of the guitar. Many new works both avant-garde and popular, have been dedicated to him. One critic has written "he is a superlative artist and no composer could do better than entrust his music to Mr. Garcia's skills."

Gerald Garcia has broadcast in numerous countries and appeared on television many times: most recently he was performer and host in a five part TV series in Hong Kong... "His unique talents as performer, arranger and teacher have brought an invigorating and creative element to guitar playing, making him one of today's most exciting musicians."

1984 saw the release of three LP's – two for the Psyche label: "Grande Serenade" with flautist Clive Conway, and "El Maestro" for solo vihuela, featuring music from 16th century Italy and Spain. The remaining LP is for HK records and contains his own arrangements of Chinese popular music for violin and guitar, with violinist Takako Nishizaki.



The Electric Chamber Ensemble△

With the advent of the Electric Chamber Ensemble, comes a fresh approach to the performance of music.

Utilising the latest sound producing technology, traditional orchestral instruments and a quadrophonic presentation, the Ensemble bring new dimensions to the performance of both Classical music and Contemporary compositions. In doing so the Electric Chamber Ensemble have set out to capture those audiences searching for a new musical experience, and those with a desire to broaden their appreciation.

In the first concert the Soloist is Francis Monkman, a pupil of Geraint Jones, he won the Raymond Russell prize for harpsicord soloists at The Royal Academy. Since then he has been at the forefront of synthesizer and computer technology, pioneering with people like Peter Zinoviett, the use of synthesizers. After a successful period with John Williams in Sky, Francis now divides his time between building a revolutionary new synthesizer and his keyboard work. He has recently given performances of the Mozart C minor Piano Concerto, and Beethoven's Emperor.

The Ensembles leader is Darryl Way. Trained at Dartington and The Royal College of Music, he went on to form Curved Air with Francis, one of the first groups to incorporate the use of Electric Violin. He has also written a Concerto for Electric Violin and Orchestra, which has premiered on The South Bank Show with The Royal Philharmonic and himself as Soloist.

Allan Schiller

Allan Schiller is one of this country's most distinguished pianists. Born in Leeds he studied under Fanny Waterman and first came to the public's attention when, at the age of ten, he made a remarkable début with the Hallé Orchestra under Sir John Barbirolli. Further study under Denis Matthews and Viktor Merzhanov in Moscow (Mr Schiller was the first British pianist to be awarded a scholarship to study in Russia) helped consolidate his status as one of the finest pianists of the younger generation. Since then he has acquired a reputation as a Mozart player 'par excellence' and has recorded concerti with the L.S.O. and sonatas for 'Enigma' records. Additionally Mr Schiller has recorded a Chopin recital for 'Classics for Pleasure' and the Delius Violin Sonatas (with David Stone) for 'Amon Ra.' Mr Schiller performs regularly with the Fitzwilliam, Alberni, Lindsay and Delme Quartets. His concert tours have taken him to both Eastern and Western Europe, the U.S.S.R. and the U.S.A. He was recently invited to Balmoral to play before Her Majesty the Queen. His interest in teaching is reflected in his position as a Professor of Piano at the Guildhall School of Music.

Mick Taylor

Mick Taylor has been playing the sitar since 1969 and follows the 'gayaki' (vocal) approach to sitar playing, an innovation introduced and developed by the great Ustad Vilayat Khan. Mick Taylor is acknowledged as the foremost non-Indian exponent of this difficult style.

His technique was originally developed with tuition from Ustad Imdad Hussain and then later with guidance from Ustad Imrat Khan. He was for two years, Imrat Khan's personal manager during which time he became committed to ensuring a better understanding and acceptance of Imrat Khan's family style (gharana) in the West.

As a professional musician, he regularly gives performances, both as accompanist for his wife Kathak dancer Alpana Sengupta, and as soloist. He has acquired an extensive knowledge of the history, theory and practice of North Indian classical music and often gives lecture demonstrations on the subject.

Yousuf Ali Khan

Yousuf Ali Khan was born in Brahmanbaria, Comilla District of Bengal, the birthplace of many distinguished exponents of Indian classical music. After completing his education at Dhaka College, he devoted himself to the task of learning the art of tabla playing. He took his initial training from Ustad Adil Hussain after which he studied for three years with Shaukat Hussain Khan of the Punjab Gharana and then for one year in Calcutta with Pandit Anil Bhattacharjee of the Lucknow Gharana. In 1980 Yousuf was awarded a Government of India Scholarship to study with Pandit Shankar Ghosh.

Hisako Maeda

Hisako Maeda studied the koto in Japan with her uncle and her aunt, who are both professional koto-players. During her stay in Britain over the last few years Hisako has made numerous appearances, notably in London, Glasgow, Oxford and Cambridge.

Her uncle, Kimio Etu is the composer of one of tonight's works. She has toured in Japan and holds the title of Master of Koto as well as teaching-diplomas. She is resident in London where she lives with here husband and two teenage children.

Richard Stagg

Richard Stagg is an orchestral flute-player who has been studying the shakuhachi for the last five years. Whilst mainly self-taught, he has received lessons from Yoshikazu Iwamoto.

He finds that flute and shakuhachi playing complement one another and he enjoys the challenge of attempting to master the special style and sound of the shakuhachi. He plays upon instruments of his own construction.

ACOUSTIC STAGE

Welcome back to the Acoustic Stage. You'll discover that we have moved to a different site this year. We are next to the new Children's World, so kids, you can park your adults at the Acoustic Stage while you have a good time. If you have trouble finding us, just look for an orange banner over the Marquee.

Enjoying themselves this year in our friendly atmosphere are Loudon Wainwright III, Maria Muldaur, Billy Bragg, Mint Juleps, and Three Mustaphas Three.

We are continuing our philosophy of providing a broad range of music as you can see from a glance at the listings pages.

Huckleberry's of Bath are providing good eats and alfresco dining facilities and this year we have a bar run by a bunch of cooperatively minded people. This year's nightclub is known as 'The Big Orange'. Watch out! We grab acts from all over the site for this late-night diversity of talent. Performers who join in the fun include celebrities who have played at the festival.

See ya there!

Billy Bragg ◁

A one-man version of The Clash, Billy became a seemingly permanent support act with his politically acidic lyrics and committed political performances. The 'Spy vs. Spy' LP smuggled its way into the charts and has now sold in excess of 80,000 copies, with the follow-up 'Brewing Up With Billy Bragg' not far behind.

Behind the political comment, there are also a fair few great tunes. Kirsty McColl's version of 'A New England' took the Bragg song and gave it a commercial production, taking it into the Top Twenty, and natural home of such a fine song, and introducing Billy to a whole new audience.

In the last year, Billy has been instrumental in forging links between music and politics. Firstly there was the 'Jobs For Youth' tour, where local Labour politicians were invited to come along and meet people in a normal gig setting, and then were was Red Wedge. Both ideas have at their core the idea that politics must be taken out of Westminster and local authorities and brought to the places where Britain's youth go. It's a two-way process, bridging the age gap between the politicians and those who vote for them, and hopefully it stimulates debate in both camps. If all politicians were as honest, sincere and lacking in bullshit as Billy Bragg, Red Wedge wouldn't be needed. But it is, and so is Billy Bragg.

Loudon Wainwright III △

Born in 1947, Loudon Wainwright is the son of a respected US journalist, Loudon Wainwright II. He began singing around the clubs of Massachusetts and Greenwich Village in the late 60's and was signed to Atlantic records in 1969. 'Album I' and 'Album II', released in '71 and '72 respectively, assaulted the listener with their taste for the macabre, especially on tracks like 'Suicide Song'. The combination of biting satire delivered in a curiously emotive whine has stayed with Loudon ever since.

'Album III' was more overtly comic, and even offered up a hit single, 'Dead Skunk'. This is a feat that Loudon has gracefully disdained from repeating. 'Attempted Moustache', (1974), continued the move from outright tastelessness to jokiness, although 'Unrequited' used the humour to make serious points. After seven albums on major labels, Loudon has made three records since 1979, all issued through Radar in this country. 'I'm All Right', the latest of the batch, was co-produced with Richard Thompson, and its release was followed by a UK tour in the autumn of 1985. He played to audiences that hung of his every laconic word and would agree that Loudon is All Right.

3 Mustaphas 3

The six Mustaphas play a furious blend of Slavic, even Arabesque folk music allied to a wacky sense of humour on both traditional and electric instruments. They've made one LP 'Bam!' and a 12" single 'Si Vouz Passez Par La', which they describe as a heart rending ballad with a sting in the tail. The line-up includes accordion, violin, lots of percussion and a high-pitched reed instrument called the zurna, which The Mustaphas swear is guaranteed to clear the house of flies. The oft-referred to intensity of their set can be laid at the tragedy of their circumstances. Although they are all of royal descent, the Mustaphas were forcibly ejected from the Balkans by an independence movement, and had to leave behind a suitcase containing their material wealth and their sanity. The search for these two items is the constant inspiration of their music.

The Mint Juleps

The Mint Juleps are an all-women a-capella group from the East End of London, who perform cover versions of classic songs – ranging from Tamla to the Blues. Perfect harmonies and an exuberant, sometimes comic, stage act have brought them much exposure on T.V. recently. We hope this particular musical cocktail will refresh and revitalise you for the evening ahead.

Maria Muldaur

Born Maria Grazia Rosa Domenica d'Amato on Sep 12, 1943 in Greenwich Village, New York, she grew up loving blues and big band music, even though it was against the better judgment of her mother, a teacher with a fondness for classical music. At high school, Maria formed The Cameos with three other girls, and they specialised in Everly Brothers harmonies; subsequently she formed The Cashmeres, who were offered a recording deal, though, Maria still being a minor, her mother stepped in and nixed it.

Maria nevertheless became involved in thriving activity on Greenwich Village folk scene, and found herself a member of the Even Dozen Jug Band, along with John Sebastian, Steve Katz, Stefan Grossman and Joshua Rifkin, who recorded one album for Elektra. Also playing the same circuit was Jim Kweskin Jug Band; Maria was much impressed with the vocalist, Geoff Muldaur. She joined the outfit shortly afterwards, contributing kazoo, tambourine and vocals, and later married Geoff.

When Mel Lyman came to hold the Jug Band in his thrall, Geoff and Maria quit, and made two albums of their own for Reprise – Pottery Pie and Sweet Potatoes. When they split up in 1972, Maria became involved in projects like the soundtrack of "Steelyard Blues," with Nick Gravenites, Mike Bloomfield and Paul Butterfield, before making her first solo album, Maria Muldaur, in Los Angeles in 1973, with Joe Boyd and Lenny Waronker producing, and some of Los Angeles' finest session-men assisting.

The album contained mostly contemporary material, from such diverse sources as Kate McGarrigle, Dr John, Dolly Parton and Dan Hicks. A song by Maria's guitarist, David Nichtern, was taken off as a single. Midnight At The Oasis, which was highlighted by a guitar solo of sustained dexterity and subtlety by Amos Garrett, became a hit single in both the U.S. and the U.K., and the album itself gradually climbed the U.S. charts, becoming one of surprise sellers of 1973, and ultimately being certified platinum.

In early 1973, Maria undertook some small club dates, and then during the summer went on a lengthy coast-to-coast tour with Stephen Stills, which obviously stimulated the sales of her album. By the autumn, she was a headlining star, and her prestige was such that she was able to persuade legendary jazz masters like Benny Carter to accompany her. Many of these old-time jazzers appear on her second album, Waitress In A Donut Shop, for which Warner Bros had allocated a huge budget, and which lacks something in spontaneous warmth, but was otherwise a follow-up of an excellent standard.

In 1975 she toured America and Europe, with a small band of her own which included Garrett and Dave Wilcox on guitars and Mike Finnegan on keyboards, and her third solo album Sweet Harmony (the title track was a Smokey Robinson composition) was released at the beginning of 1976; again, it was little short of immaculate.

THEATRE

The Theatre Area has this year moved to a new location two fields South of last year to Plumleys Paddock, check with your site map and you will find us with ease. It's a move we hope you will approve of as the field is very pretty and what's more, flat, therefore giving more space for outside performances and the weird and wonderful.

The Theatre Marquee has over the years improved by leaps and bounds, this year is no exception, our sound, provided by Oasis P.A. is second to none and Adrian Carroll our lighting technician has been lighting director to many famous bands and international theatre company's world wide. We also boast probably one of the best stage crews in the country which we certainly need to give you 18 hours a day of non stop entertainment starting every day at 9a.m. with M.A.N.A's Yellowbell (Musicians Against Nuclear Arms). Some of the shows to be presented on this stage are from friends you may have seen before and many you have not and include to date Akimbo, Rory McCleod, Claire Dowie, Fool On A Shoestring, Ekome, Hammer and Sickle, Paul B. Davies, Chris Lynham, Zippo And Co., Sensible Footwear, Skint Video, Atilla The Stockbroker, La Bouche, Laughing Stock, Spare Tyre, Denise Black And The Kray Sisters, Paul Martin and Kit Hollebeck, Two Finger Theatre Co., Jamie B., Haggis And Charlie, and The Northern Black Light Theatre Co. We are very pleased to have as compere's this year Edgar Allen Poet, Joolz and Malcolm Hardee, a trio of fine performers to introduce to you three days of very live entertainment.

The Workshop Marquee is a new addition this year, this outstanding blue and white marquee will house many performers who will operate workshops and displays for you to participate and enjoy under expert tuition. Learn European's Theatre of War peace songs, be astonished by the remarkable Zippo and Co., reel at the talented antics of Chris Lynham, learn from such artist's as Frank Rossler Green (mime and dance) Wendy Bonavetura (eastern dance), Desperate Men (theatre and drama), Lex Von Someren (acrobatics and clowning), and also the ever popular drum and dance workshops by Ekome. This is only a small taste of what will be going on in the workshop marquee so try and spend some time during the next three days in the blue and white marquee, we feel sure it will be time well spent,

The Outside Stage will run from 10a.m. to 10p.m. and include shows and acts from many different groups including Jamie Burns McGruther, Edgar Allen Poet, Avanti Display, Haggis and Charlie, Col Stanley, Sonya, Continuum Theatre Co. and many many more.

The Geodesic Dome will act as the base for Puppet and People's true history of England and their amazing giant puppet workshop.

The Shadow Dome is Prof. Panik's latest venture and is situated in a central position in the theatre field and will come alive every night after dark with shadow puppets from the four corners of the universe in a show guaranteed to delight. Prof. Panik, Mrs. Panik and all the little Paniks are about to embark on a world tour I'm sure you will join us in wishing them much good fortune on the road.

Centre Ocean Stream returned by public demand will again present their unique world of costume, colour, movement and music performances in the theatre field as well as daily workshops, not to be missed.

The Jugglers who will endeavour to pass on to you some of their skills will this year be John Lee (Fool On A Shoestring) who has enthralled audiences from Tokyo to Covent Garden with his juggling and circus shows, his pleasing manner will have you walking the tight rope and unicycling in no time at all, yes even you. The whole of the Balls Up Juggling crew will also be on hand to teach you some of their many skills.

The Theatre Field and all over the entire site will give birth to many wonders of theatrical events and happenings, you may be lucky enough to see The Weird Sisters Of Char, Lemon Annie, Brittania Waves The Rules, The Phantom Flasher Jamie B., The Flying Bin Lids, The Fallout Marching Band, Panik and his walking puppet booth, does Panik control Mr. Punch or does Mr. Punch control Prof. Panik???, catch him and see. The groundwell farmers will be popping up all over the place, late into the night and out of the dark will stroll to your camp fires two figures usually dressed in white and sporting porta stacks they will captivate you with their music and when you are hooked they will fade back into the night to appear and cast their spell on other peaceful haunts they are The Flying Patrol.

The House Of Lee Bohemian Cafe will be in operation in the theatre field to serve you high quality food, tea, real coffee and snacks at prices which are guaranteed not to be a rip off. Try their early morning hot croissants. A warm and friendly atmosphere and a nice place to re-charge your batteries.

The Steiner School Cafe is also situated in the theatre field selling meals, snacks and drinks and hopefully a selection of their sumptious sweets, well worth a visit especially as all profits will be going to the Steiner School.

The Glastonbury Global is another new innovation at this years festival, based in the theatre field it will produce an 8 page high quality festival newspaper having details and up dates of time tables from the many venues on site. It will also contain news views and interviews of events people and happenings on the festival site. All this and much more for a modest 20p with all profits going to C.N.D. This promises to be a landmark in journalistic history so be sure to buy a copy from one of the many outlets and paper sellers on site. Stallholders may like to make use of the advertising service the Glastonbury Global is offering.

So far more than 100 theatrical events are scheduled to take place **each day,** making this the most unique theatre/caberet event in the world and one which we hope you will enjoy to the full. Because the programme goes to print early there will undoubtedly be many more performers shows and even surprise guests, so we apologise to anyone we have not mentioned. It only remains now for Arabella Churchill, David and Sonya and the entire theatre crew who have worked so hard to put on this theatrical extravaganza to wish you a happy and enjoyable three days.

A small selection of the groups who will be performing over the next three days, born of the Theatre Area.

Zippo and Company are one of the best touring clowning troupes in the country having performed world wide and been the stars of the recent T.V. series Hart Beat and Saturday Superstore. It is thanks to this group we have the lovely blue and white workshop marquee which they tell me is still available for hire in the months of Sept. and Oct.

Yellowbell are a very fine band with a large and diverse repertoire and will start the days events each morning in the theatre marquee. This band are all members of the increasingly popular organisation Musicians Against Nuclear Arms and welcome new members.

La Bouche the appeal of this company is due to the entirely new vocabulary the group has created – every sound is created by the human voice either directly or through digital synthesis, using the very latest in sound sampling technology. All this and dance as well, a real treat.

Centre Ocean Stream make colours move through space, colours of an extraordinary vibrancy and depth, whose tones and configurations constantly shift merge and transform themselves as the performers move under the play of coloured lights.

Spare Tyre not only strike numerous familiar chords for the females in the audience but also, hopefully, provide more than a little food for thought for the men, they will do it in such a way that it is both highly entertaining and extremely funny.

Northern Black Light Theatre on it's first visit to Glastonbury will present in the theatre marquee after dark on all three days of the festival, TOTEM, a production inspired by the myths and legends of the American Indians. It tells the story of an Indian brave and his quest to recover the feathers of creation which were stolen from the great God Manitou. A visual experience we urge you not to miss.

The Flying Patrol Group is the world's first rough terrain band and are more at home on the frozen wastes of Molesworth or Upper Heyford; more familiar with the long distance loneliness of the blockade and the picket line than to the pastural splendour of Worthy Farm, that is if it doesn't rain again.

Rory (energy) McCleod is a singer songwriter and nifty harmonica and guitar player, an ex-circus fire eater, actor busker and musical clown. He will sing his own songs with body and soul – they're raw, gentle, affectionate and angry stories with a warm sense of humour. His words are too true to miss.

Akimbo are resident in Leeds have been established as a music duo now for five years. Deb'bora was born in the Bronx, New York and Andy comes from Manchester. We make no excuse for having music of this calibre in the theatre marquee. We welcome this talented duo back with open arms and look forward to their set with great anticipation.

Laughing Stock will present a punchy, biting and provocative social comedy by Chris Stagg called Victory Girls set in England 1945 and includes original live music and close harmony singing in a set of fast moving comic scenes.

Claire Dowie made us laugh so much last year we had to invite her back, try to see one of her shows in the theatre marquee.

Joolz a beautiful and sensitive performer who refuses to bury her head in the sand, this is reflected in her honest and moving poetry, add to this a sense of humour and we have a performer you cannot ignore.

Malcolm Hardee founder member of the Greatest Show On Legs can best be described in one word – bloody funny.

Sensible footwear seem to go from strength to strength with their series of to the point sketches and songs, if all femenists were to take a leaf out of Sensible Footwear's book the women's movement would make a giant leap forward.

Two Finger Theatre Company is an offshoot of The Greatest Show On Legs if they produce material half as good as the balloon dance, the red sparrows or the horror video then you will be in for a very very enjoyable show.

John Perkins this classical sitar player of renoun adds another dimension to his performance with the inclusion of dance.

Edgar Allen Poet, as well as compere in the theatre marquee, Edgar has brought some friends with him this year and intends to make some nasty comments on that nice Mrs. Thatcher, you won't want to see that show. Will you?

THEATRE IMPROMPTU

Haggis & Charlie
Balls Up Jugglers
Circus Dropalots
John Lee
running juggling and circus skills workshops in juggling area.
Continuum Theatre Company
Chris Lynham
Fall Out Marching Band
The Flying Binlids
Puppets & People (Geodesic Dome)
The Professor Panic Troupe
Puppets & People (Geodesic Dome)
Fall Out Marching Band
Avanti Display
Giant Puppet-Making Workshop
Puppets & People in G. Dome
The Professor Panic Troupe
The Flying Binlids
Col Stanley

Unscheduled throughout day in dance area: Centre Ocean Stream; Sonia White; Lex von Someren.

Unscheduled all over site: Brittania Waives the Rules; The Flying Binlids; The Weird Sisters of Char; Jamie Burns McGruther; Continuum Theatre; Desperate Men; Fall Out Marching Band; Stompy; Swamps Circus; Jeff Fisher; 4-minute Warning; Ivor Pearce.

After dark: The Flying Patrol Group; Rory McLeod.
Shadow Dome: Prof Panic's 'Dream in the Shadow Dome' and other shadow shows.

INDIANA JONES AND THE TEMPLE OF DOOM

THE MEANING OF LIFE

Defence of the Realm

Go-ahead young reporter Nick Mullen is investigating a tip-off that opposition MP Dennis Markham has been photographed leaving a call girl's flat shortly before East German Military Attache Kleist has been photographed entering. Senior reporter Vernon Bayliss, a personal friend of Markham, reluctantly asks the MP for a comment; apart from denying any meetings with Kleist, Markham refuses to speak. Nick steals a march on other reporters by tricking Markham's wife into making an unguarded comment which he then writes up as an exclusive interview, praised by editor Jack Macleod. Another anonymous tip-off leads Nick to a photograph of Markham and Kleist at the same Press Conference. Vernon, seemingly pursuing his own investigation to prove that Markham is not a traitor, fails to persuade Nick to sit on the story. It is published; Nich and his colleagues celebrate; Markham resigns. Drunk and morose, Vernon insists he is being tailed by Special Branch. His flat proves to have been ransacked; next day, he is found dead of a supposed heart attack. Now suspicious, Nick studies Vernon's notes and listens to a taped conversation with an informant known only as George. With the help of Markham's secretary Nina, with whom he is falling in love, Nick deduces that the MP's resignation was engineered to prevent him asking awkward questions about the death of an escaped Borstal boy who broke into an American airbase almost causing a nuclear explosion. When his own paper hushes up the story. Nick conspires with Nina to give the truth to the world's press. But they do not live to see the success of their plan.

The Emerald Forest

Bill Markham, an American engineer working on a dam construction in the rain forests of South America, takes his wife Jean and their children Tommy and Heather to the site for a picnic. Seven year old Tommy wanders off and disappears; he has been snatched by a tribe of Indians. Bill and Jean never give up the search for their son. Ten years later Bill makes yet another attempt, journeying up the Amazon accompanied by cynical photojournalist Uwe Werner. Meanwhile, the boy, now known as Tomme, has grown to tribal manhood in the care of his 'father' Wanadi, chief of the gentle Invisible Tribe whose survival is threatened by the 'Fierce People' and by continuing erosion of the forests by the construction gangs. Tomme has vowed to travel alone to collect the green stones used by the tribe as camouflage to prove himself a worthy husband for the beautiful Kachiri. He encounters Bill, who has been injured escaping from The Fierce People. Bill is nursed back to health by the tribe but has to accept that his son – who remembers him as Da-dee, his dream father – will not return to the city. During the absence of the men of the tribe, the village is destroyed by the Fierce People who take all the young women to a brothel for white workers. the tribe's first attempt at rescue fails and many die, among them Wanadi. Tommy goes in search of Bill and is briefly reunited with his mother. Bill provides him with guns and helps in the tribe's armed rescue of their women. Later it seems that the tribe's ancient supernatural powers enable them to bring about the destruction of the dam that has stolen their river.

My Beautiful Laundrette

Omar, a teenage Pakistani, lives in a shabby flat with his widowed father, an alcoholic ex-journalist. Omar is on the dole until his wealthy businessman uncle Nasser gives him a job washing cars in a garage. He meets his uncle's family and other relations and his westernised cousin Tania makes advances. Omar is particularly impressed by sauve Salim and his flashy life style. A loving uncle anxious to help his brother's son, Nasser gives Omar a car and a job in a run-down laundrette. Omar persuades him to let him manage the place and then seeks out his old school-friend Johnny who is now leader of a gang of young toughs and involved with the National Front. Johnny agrees to join him and becomes a reformed character; it is revealed that they are lovers. Nassar employs Johnny to evict a non-paying tenant in one of his lodging houses and gives him the room in return for keeping an eye on the place. Omar earns money to redecorate the launderette by collecting packages for Salim but is able to earn more when he realises his is handling drugs. Omar and Johnny make big changes in the laundrette and plan an opening ceremony to be performed by Nasser and his attractive and warmhearted mistress Rachel. Meanwhile, Nasser's wife is casting spells against Rachel; Nasser and Omar's Papa are scheming to make a match between Omar and Tania. The grand opening goes well, although delayed by the absence of Johnny and Omar who are making love. However, Johnny's ex-mates attack Salim, smash the launderette and beat up Johnny when he intervenes; and Rachel decides she must part from the crestfallen Nasser. But it seems that Omar and Johnny are not defeated.

Indiana Jones and the Temple of Doom

From a Shanghai nightclub to a Maharajah's palace, "Indiana Jones and the Temple of Doom" pits the famous archeologist against adversaries who are the very embodiment of evil in a desperate quest for a sacred stone with magical powers.

Indiana Jones (HARRISON FORD), his young side-kick Short Round (KE HUY QUAN), and captivating nightclub singer Willie Scott (KATE CAPSHAW) are tossed together by fate and the scene is set for Indy's most incredible adventure. Out of the jaws of death in a plane pursued by villainous fighters, this intrepid trio make their way to India. In a barren village bereft of children, Indy pledges to help the chieftain restore the village to fruitfulness by finding and returning to its rightful shrine the sacred Sankara stone. As Indy, Short Round and Willie embark on this search, they little suspect the sinister labyrinth of dark evil that awaits them.

DUNE

Kiss of the Spider Woman

A prison in an unnamed Latin-American city. Sharing a cell are Molina, overtly homosexual, convicted on a morals charge, and revolutionary Valentin who is being held without trial and has been tortured in a vain attempt to make him betray his associates. Molina finds escape from their grim surroundings by recounting in the minutest detail the story of a favourite film – a World War II romantic drama of the love of a French chanteuse for a handsome Chief of German Counter-Intelligence which proves to have been made as Nazi propaganda. Each night Molina tells a little more of this story, obviously identifying with the glamorous heroine. At first Valentin is wholly repelled by his cellmate's flamboyance and effeminate ways and by the seeming triviality of his conversation but by degrees a kind of affection develops between them. This rapport increases when first Molina and then Valentin falls ill with what appears to be food poisoning. It is now revealed to the audience that Molina has been compelled to spy on Valentin and to try to extract the required information from him. Having come to care deeply for his cellmate, he succeeds in tricking good food out of the prison authorities so that he can help Valentin regain his strength. A time comes when Molina is told that he is to be released and can return home to his beloved mother. Valentin has now learned to have sympathy and tenderness for Molina and does not withhold a display of physical love. He trusts Molina with a secret message to his friends. Molina does not perhaps realise that he is being used to lead the authorities to the revolutionaries, but proves willing to sacrifice his own life for the man he loves.

Brazil

Somewhere in the 20th Century, where late night shopping is available to all, plastic surgery to some and most people contendedly put their faith in the Security Forces and institutionalised plumbing, a young man, Sam, pursues his dream girl through the corridors of power and paper work at Information Retrieval, where a bureaucrat can survive despite stupefying incompetence. Desperate to find her before his best friend and the Security Forces do, Sam confronts his mother's plastic surgeon, two incompetent Central Services repair operatives, a singing telegram girl, the huge Electronic Samurai and an ever optimistic victim of plastic surgery. Only the Lone Ranger of the heating and ventilating world can rescue Sam from the awesome interrogation chambers and set him on the road to happy valley and bliss with his dream girl.

Dune

Ten thousand years in the future, amid the waterless, endless dessert of the planet Dune a fearsome battle is being fought for a substance which transmits travel through time and space. Menanced by mile-long, predatory sand worms, the combatants encounter beings with strange and awesome capabilities. Only the Fremen, the desert dwellers, hold a secret that can free the universe from tyranny.

Back to the Future

Teenager Marty McFly has an attractive girl friend, Jennifer Parker, and lives with his frumpish mother Lorraine and his wimpish father George McFly who is under the thumb of his bullying superior Biff Tannen. Marty is friendly with eccentric scientist Dr Emmett Brown who has invited him to observe and make a video of his latest invention – a time machine built in the shape of a futuristic car. Tests are under way when terrorists attack and Dr Brown is shot down. Marty escapes into the past – to the year 1955. Before long he has met the timid George McFly who will become his father – but only if he marries pretty Lorraine Baines. However, Lorraine meets Marty in romantic cicumstances when he is knocked down outside her parents' house and it becomes embarrassingly obvious to Marty that she fancies him and not George. Meanwhile, Marty has contacted Dr Emmett Brown and has, with difficulty, convinced him of the truth of his story. The Doc agrees to devise a way of returning Marty to his own time but first Marty must ensure that George and Lorraine fall in love and marry otherwise he will not be born. This is not easy as Lorraine shows no interest at all in George who continues to be frightened of the bullying Biff. However, he does eventually find the courage to knock Biff down for mauling Lorraine and wins her heart just in time to save Marty from fading away. At great risk to himself, Doc manages to send Marty racing back to 1985 where they meet again when Doc is 30 years older and has found a way to survive the terrorists' bullets. Having caused a few changes to affect the intervening 30 years. Marty finds that his parents are not as he remembered them.

BACK TO THE FUTURE

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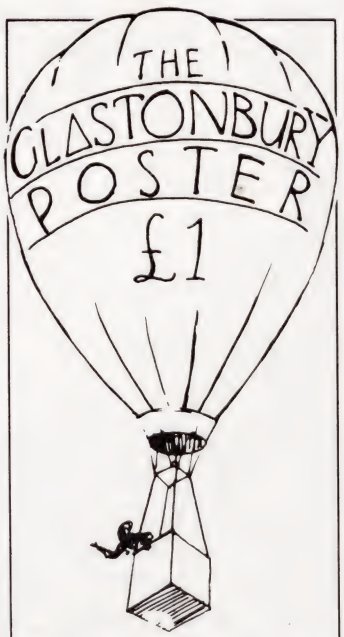


Beautiful, full colour aerial view of Glastonbury '84

Taken from a hot air balloon at 6 am Sunday June 24th.

Size 17" X 23"

You can buy it from West Region CND sales tent in the traders area.

TAKE GLASTONBURY HOME WITH YOU

CHILDREN'S WORLD

This year the overriding theme of the Children's Area is one of participation. We have concentrated on and expanded the workshops to include a wide-ranging variety of projects such as: ethnic mask making, puppets, pottery and clay, beads, giant cardboard cut-outs, face and body painting, mazes, yoga, theatre, fantasy, drumming and percussion, circus skills and last but not least belly dancing!

There is also our usual assortment of theatre shows, puppet shows and clowns including a show on wheels, a trampolining comic gorilla and a walking tree.

WORKSHOPS

Basket making, yoga, belly-dancing, African dance, mime, puppet making, face and body painting, electric and percussion music, badge making, t-shirt printing, masks, theatre, pottery, circus skills, and the Bristol Scrapstore will be back creating all sorts of weird and wonderful things from junk.

Stepping Stones Montessori School will be once again supervising the Under-Sixes Area.

Continuous throughout the duration of the Festival will be inflatables, New Games, the miniature train, The Happy House, and bubble machine.

LOST CHILDREN

Lost children will be cared for in the **Lost Childrens' Tent,** but only until **8pm** each evening when they will be taken to the **Welfare office,** (Site Plan Ref. W). Parents are asked to come and find their strayed offspring before this time.

The childrens' world takes a lot of supervising and ANY OFFERS OF HELP WILL BE GRATEFULLY RECEIVED, even if it's only a couple of hours each day.

PERFORMERS

Balls-up Jugglers with Balls Up, The Panto, a pantomine circus show which is an 18-person spectacular consisting of juggling, fire, unicycling, magic, stilt walking, singing and dancing. The plight of the juggle-land people against the wicked king and rulers of the land.

Bonkers Ltd with Spud and Spatz, a pair of loveable idiots in a clowning show for all the family incorporating music, songs, slapstick, magic and bags of audience participation.

Arts Play Umbrella Presents the Merryweather Marquee, a 36ft by 56ft multicoloured theatre marquee for our inside shows, and Goffee the clown performing his one-person show and Small World Theatricks who I think are doing a circus show.

Cornish Miracle Theatre Company presenting their musical 'Shooting Star' based on the story of The Little Prince.

Expanding Suitcase are presenting the Gilbertos in their family show 'Sleeping Beauty' the well-loved fairy tale as it **really** happened. A blend of clowning and dance, mask and mime, slapstick and a few surprises.

Jelly Set in The Magic Cup based on myth and fairytale. A lively, colourful show, fun and full of energy and sometimes a little crazy.

Living Daylight Theatre performing The Tale of Dragon Hill, a puppet show based on the Welsh legend of the red and white dragons. A comic tale for the nuclear age.

Panic Puppets presenting a puppet show and puppet performance workshops in which the kids are let loose with a trunk full of puppets and put together their own show.

Rosy the Clown returning with her Dozy Rosy Show.

Circus Scratch with Scratch and his guest stars, Chrissi the ringmaster, Itch the Shaggy Dog, Freddie the performing flea and Jim the musician.

Stompy the Clown returning with his stories and puppet characters especially suited for the very young.

Unicorn Theatre, a Children's Area favourite, with 'Sore Points' a play about making friends using Shiatsu the ancient art of healing.

And last but not least the 'Walking Tree' returns this year, making three appearances per day.

GLASTONBURY CHILDREN'S FESTIVAL

19th., 20th., 21st., JULY from 10.30am to 5.00pm

Abbey Park Playground, Glastonbury

Admission: Children £2.00 daily, £5.00 for 3 days

Adults and Under Fives £1.00 Babies and O.A.P's FREE

IN AID OF THE CHILDREN'S WORLD CHARITYS' EXTENSIVE DRAMA & PLAY WORK WITH HANDICAPPED CHILDREN

STRICTLY NO CAMPING

GREEN FIELD

The Green Field has established itself over the past two years as being a distinctive part of the Festival; a space where there is, we hope, a very definite sense of purpose. The organising group are part of the Green Collective, a network of Green activists who were responsible for the Glastonbury Green Gatherings from 1980 to 1983, and for other events and projects designed to facilitate the growth of the Green movement.

In 1986 we find ourselves in a more acute political situation than this country has known since the end of the last war. The American bombing of Libya and the nuclear disaster at Chernobyl, as well as the continuing arms race, have awakened many more people to the fact that there is something desperately wrong with the way the world is going.

At the same time we have seen an erosion of our civil liberties which can no longer be described as 'steady', but alarming. New acts of parliament are giving powers to the police and to the courts which are taking away some of our most basic traditional rights and freedoms. First the coal miners and now the travellers, who have openly and actively opposed the establishment, have been treated nothing short of brutally. If things continue the way they are going, we fear for the future of the whole Peace Movement ... and indeed for the planet.

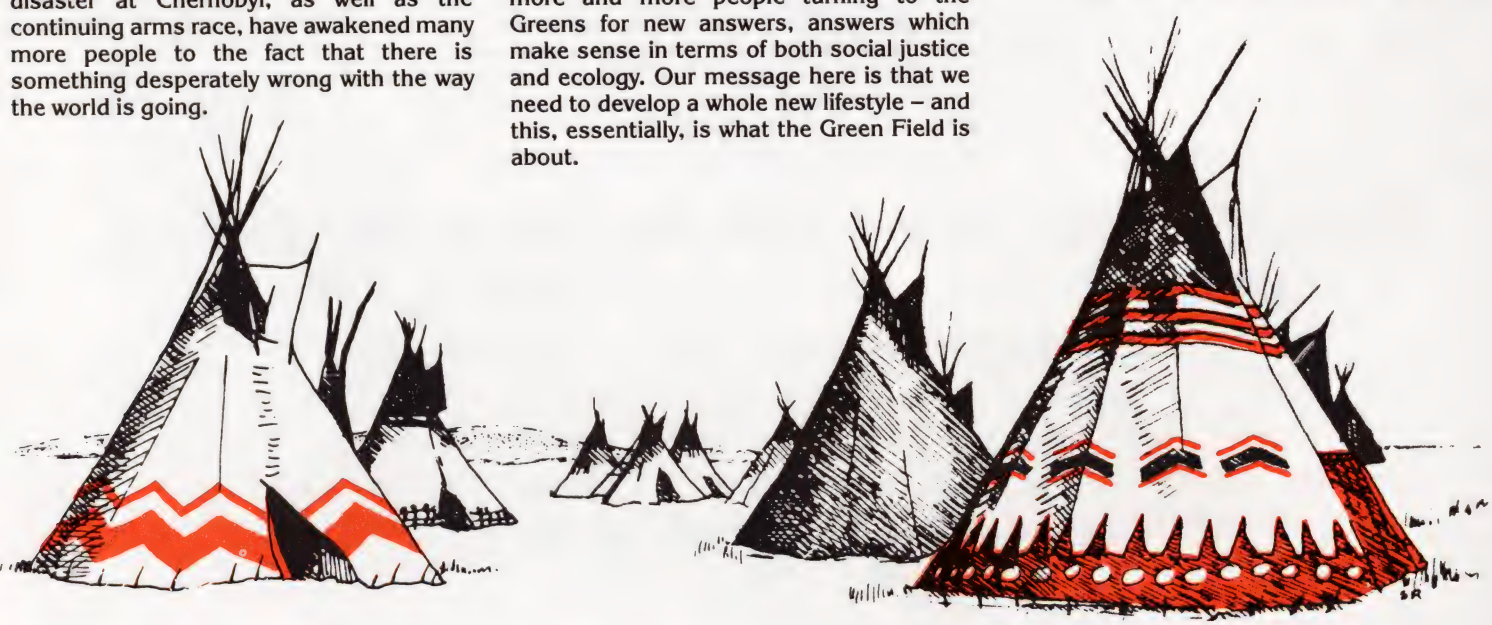
But in these circumstances we find more and more people turning to the Greens for new answers, answers which make sense in terms of both social justice and ecology. Our message here is that we need to develop a whole new lifestyle – and this, essentially, is what the Green Field is about.

TIPI CIRCLE

You will be drawn perhaps to our tipi circle and centre totem (carved by many hands at pervious green gatherings); many tipis are 'open' for discussions, whilst others are family homes – please be sensitive to people's needs for privacy.

Have you long wanted to play the congas? These and many other percussion instruments are available for playing with guidance and teaching from the various groups present. You will hear the chanting of **Prana** and can join the Circle Dance with **Rosie James** and **Rainbow Rituals.**

Spontaneous theatre, music and dance will be popping up, not on the main stages but in and amongst you all. Please respect but enjoy the tipi circle, a vital open space in a crowded festival.



THE GARDENS

We have created a balanced and co-ordinated field, which is intended to mirror the essential harmony and co-operation which is vital for the very survival of planet Earth. As you enter the Green Field across the pedestrian bridge, you pass through a garden created by Kate Stanley, who also built (with Chris Walford and friends) the garden by Ford Gate.

"Sunflowers are for tempering and spiritualising the male ego – awakening the maternal instinct and drawing the individual closer to a sense of androgeny within the self. It also aligns the superconscious mind's spiritual values with the heart chakra; thus the heart chakra is cleansed" (Dr Bach).

Sunflower essence also alleviates the radiation miasm caused by exposure to fusion involving hydrogen. Pansies are also said to alleviate the effects of radiation.

Passing the sunflowers (the symbol of the Greens) and pansies, you enter the Green Field where a wealth of green action awaits you. We hope you come in a spirit of peace and participation, and will get the 'feel' of the Green approach as you wander the stalls, join the dance, munch the tofu, and join in the workshops.

LIVE ENTERTAINMENT

This year we have brought the **Albion Big Top** into the centre of things, to provide our main covered space where we put on the cream of the green musicians, theatre groups, ceilidhs and political discussions.

We are delighted this year to welcome **Petra Kelly** of Die Grunen (from West Germany), who will be with us during Saturday afternoon only. Members of the British Green Party will also be offering workshops, discussions, and a stall for information.

A great number of musicians will be playing and giving workshops all over our site. **Dib Jak, The Pig and Whistle Band, Trance Formation, The Curly Ceilidh BAnd, Street Accord, Den Ray's Flying Sombreros** and **Pendragon** will all be there, as well as **Rag Morris** (a mixed men's and women's group of morris dancers from Bristol), and **Dave Rogers** and friends.

Also, don't miss the impromptu antics of the **Riff Raff Poets,** the superb theatre skills of **Living Daylights Theatre** and the **Green Monster Troupe.**

Well into the night, live music will be found around the camp fires and in the cafes – bring your instruments, come and play too!!

ALTERNATIVE/APPROPRIATE TECHNOLOGY

In the light of the Chernobyl disaster and the on-going debate about our own nuclear waste dumping etc, it is worth remembering that each and every day as much energy is **given** to us by sun and wind as we generate from burning coal and oil in a whole year. Some of us have been calling for a sane and sustainable energy policy for 25 years and more.

Each year that passes, each drop of acid rain, each "controlled, permitted release" of radio-active gas or liquid into our environment, is another step towards an absurd insanity. We say "remember Mother Earth"; let the sun and the wind and the sea give us our energy.

The Centre for Alternative Technology and **"Windmill,"** Steve Wade together with Ian Flindell will be powering the Big Top without the use of noisy diesel generators, and will also have a display to show and demonstrate many renewable, appropriate and sane alternatives to the nuclear insanity.

Hot showers should also be available throughout the weekend, if not a full-scale water palace.

KIDS

The many children who attend the Green Gatherings are finding that our Kids Area is a truly playful space where they can make things from scrap materials, dress up and get into drama improvisations, play music, hear stories, climb, swing and dance.

The Green Roadshow provides a very important focus in the Green Field, especially in providing creative opportunities for children. Out of their work has come a project to establish a **Skool Bus** for travellers' children; and the Roadshow will be travelling the country for the rest of the summer, spreading the green message.

HEALING/FIRST AID

Of vital importance is the presence of our own team of six homeopathic practitioners who are ready to tend to wounds, injuries and sickness. If you need caring for, do come to the Green Field for relief and skilled attention. The marquee is clearly marked and easily found, and will act as an ambulance point for any people at this end of the site requiring the service.

As well as these tasks, the group hope to find time to offer workshops on homeopathic practice (check at Information Station).

Healers, including not only homeopaths but also herbalists, aromatherapists, reflexologists and others, will be found practising and discussing their work in the Healing Area (to the right of the tipi circle as you enter the Green Field).

CRAFTS & CRAFT DEMONSTRATIONS

This year we have put a lot of effort into bringing craftspeople to the Green Field, who are willing to show and demonstrate their skills. Of prime importance – in terms of both rural and city economy – is the use of clay, willow, wax, recycled metals, wood, etc – for creating the things we need with the skills of our own hands.

About 20 craft stalls will be found, including **Peter the Potter** who demonstrates the ancient art of raku pottery firing at a brick-built kiln set up especially for the Green Field. Come and try your own hand.

Many other craftspeople are on site to show, demonstrate and share their skills. Come up and talk to them – they will be pleased to show you how they set about their tasks.

THIRD WORLD

There will be a Third World area hosted by the **Legume Theatre Company,** whose show "The Food Game" will both entertain and inform (it has been very well reviewed in the press, and will be performed every day in the Big Top).

They will be joined by other groups working on practical projects to do with making links with the Third World and establishing non-exploitative development programmes.

This will include a collection point for **Tools for Eritrea.**

KING'S MEADOW: EARTH MYSTERIES/ WOMEN'S SPACE

Above and beyond the Green Field is the lovely **King's Meadow,** which reaches its highest point way up on the hill almost directly across the festival site from the Worthy Farm buildings.

In this special field spreads an ancient Oak, and close by a group of local folks – Avalonia's finest – will be leading a series of **Earth Mysteries** workshops, events, and happenings, including **Tom Graves** who will lead workshops on Dowsing and other related natural techniques.

Also here is the Green Field **Women's Space,** where women may meet, work together and discuss issues of particular relevance to them as women. As with all the other areas, this space will be created by the participants.

Camping only without vehicles in this field.

WORKSHOPS

Back in the Green Field, workshops and discussion groups will be happening constantly over the weekend; some led by people we have specially invited, and others by many of you who may wish to offer impromptu workshops – check at the Information Station.

Among the planned workshops are: Green/Red politics, Rural Economy, Shamanism, Music, New Age Technology, Homeopathic Medicine, Massage, Healing, Tipi and Bender building, Chanting, Drumming, etc etc.

Animal Rights: There will be an area of displays and information, with contributions from leading Animal Rights activists.

Green CND: with their own marquee and tea bar, offering workshops and discussions along with their displays and information stall – all putting forward Green CND's particular perspective ... the relationship between the global and human condition and the aggressive stock-piling and bomb-waving stances of the nuclear powers.

Green CND is a Specialist Section of the Campaign for Nuclear Disarmament.

INFORMATION

There will be an **Information Station** just inside the pedestrian access to the Green Field, where you will be able to get up-to-the-minute information on what's going on and where; co-ordination of workshop-spaces will be done from here, and a daily green news-sheet will be printed on site.

Also many other attractions – Education Otherwise tent – video marquee – sweat lodges – fresh fruit and veg available – CND Balloon – etc etc. You are encouraged to bring along your own contributions too.

EVEN MADNESS THINK IT'S MADNESS . . .

". . . It wasn't until the Cruise Missile debate that I became a member. That whole thing coincided with the birth of my first child which got me thinking about the future" – **SUGGS**

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CND

GL

WHAT IS CND?

The Campaign for Nuclear Disarmament (CND) is Britain's largest peace movement. It was founded in 1958 as a result of public outrage at the manufacture and testing of nuclear weapons. CND opposes ALL weapons of mass destruction. As a British organisation we campaign particularly against nuclear weapons based on our soil, whether British or American, since that is where our responsibility lies. However, we have close links with peace groups throughout the world, East and West, North and South.

IS CND EFFECTIVE?

Opposition to the nuclear arms race has increased dramatically since 1979 when the NATO decision to deploy cruise and Pershing II missiles in Western Europe was announced. This decision was taken without public debate, as are other 'sensitive' decisions such as Britain's involvement in President Reagan's 'Star Wars' programme. CND has ensured that the public is informed of these decisions supposedly made on our behalf but without our consent. We have shown that the majority of the British public do NOT want U.S. cruise missiles in this country, do NOT want to waste £12 billion on the Trident submarine and do NOT agree with NATO's policy of 'first use'. The national CND office acts as a resources and campaigning centre for local peace groups and provides national back-up and services such as lobbying politicians and briefing the national press. If not for the work that CND does, many issues would pass unnoticed by the general public.

HOW IS CND FUNDED

CND is funded entirely through subscriptions and donations from membership and affiliation fees from church, Trade Union, local peace groups and other organisations.

WHO JOINS CND?

Anyone. CND is a partnership of people who, regardless of race, sex, religion or politics, work together for the abolition of nuclear weapons and policies based on their possession. Within CND there are specialist groups representing Christians, Youths, women and members of the Liberal, Labour and green parties. Many campaigners have formed their own campaigning groups such as Medical Campaign Against Nuclear Weapons, Lawyers for Nuclear Disarmament, Schools Against the Bomb, Teachers for Peace, Scientists Against Nuclear Arms and many more. CND maintains close links with these groups.

CAN WE MAKE A DIFFERENCE?

CND is an umbrella organisation for hundreds of local groups and thousands of individuals throughout the country. The grass roots movement draws its strength from the countless activists involved in many campaigning methods. The sum total of these individual actions is a massive opposition to the escalation of nuclear weapons and the threat of nuclear suicide, which the authorities are finding more difficult to ignore. Each new member of CND is contributing to this opposition in the most effective way that we, as individuals, can.

MORE INFORMATION?

For more information on CND and how you can become involved, visit the CND marquee in Jersey ground. There are exhibitions, stalls and videos on display. Books, badges, T-shirts and leaflets are on sale and membership is available. Make sure you visit us before you go!

IS CND 'UNILATERALLIST' OR 'MULTILATERALIST'?

CND is both, simply because they are two sides of the same coin. CND supports all negotiations on arms control. However, as a result of arms talks not a single nuclear weapon has been abandoned. Instead, one side decides to built another generation of nuclear weapons and the other side responds in kind. These are 'unilateral' armament steps which lead to a multilateral arms race. CND believes that the process can be reversed by someone taking a unilateral disarmament step and the response coming in kind. CND believes Britain is in a unique position to make this gesture.

COULD BRITAIN SIMPLY GET RID OF NUCLEAR WEAPONS AND CARRY ON AS AT PRESENT?

Yes. There are many well researched non-nuclear defense strategies which Britain could adopt to fit our present situation. Whatever one we decide upon, our national security would be greatly increased if we follow a foreign policy which reduces the tensions which lead to war.

AREN'T NUCLEAR WEAPONS GOOD VALUE FOR MONEY?

Britain is one of a handful of countries which chooses to defend itself with nuclear weapons. As a result we spend more on our 'defense' than any of our economic competitors. The new Trident submarine system will cost us £12,000 million – that's equivalent to giving every local council in the country an extra £68,000 per day for the next 100 years. For a weapons system that we're told will never be used, doesn't that seem a waste?

BUT HAVEN'T NUCLEAR WEAPONS KEPT THE PEACE FOR 40 YEARS?

No. Britain's nuclear deterrent didn't prevent the Falklands War and neither has it helped us solve the problems in Northern Ireland. Since 1945 there have been over 250 wars throughout the world – invariably involving one or both of the superpowers. The USA and USSR simply transfer their differences to conflicts in the developing world (Nicaragua, Eritrea, Afghanistan etc.). Whilst Europe lives in fear of a nuclear war breaking out, thousands of people are dying today as a direct result of the Cold War in Europe.

EVEN SO, DEVELOPING COUNTRIES RECEIVE A LOT OF AID FROM THE U.S. AND EUROPE.

Yes...most of it military aid designed to uphold or crush a regime depending on which "side" it's on. Meanwhile the money spent in ***one week*** on arms could feed 500 million of the world's poorest people for ***one year.***

WHAT IS CND'S POLICY ON NUCLEAR POWER?

CND believes the only safe nuclear reactor is 13,000,000,000 miles away! Despite government assurances that an accident could never happen, there have been massive radiation leaks at Windscale in 1957, Three Mile Island in 1979 and Chernobyl in 1986. The cost in human lives will probably never be known. In addition, the nuclear power industry fuels the arms race by providing the plutonium for bombs and has a deadly connection with exploitation in the third world.

HOW IS THIS?

Nuclear weapons are made either from plutonium or highly enriched uranium. In 1952 the British government decided it needed the bomb and it built a processing plant to provide the necessary weapons grade material. A by-product of this process is vast amounts of energy that can be used to generate electricity and so Windscale, Britain's first nuclear power station was born.

The main source of uranium is the mines of Namibia – an area illegally seized by South African government over 20 years ago.

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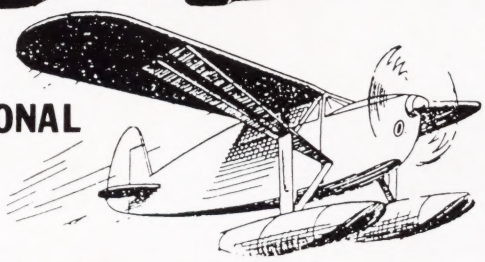

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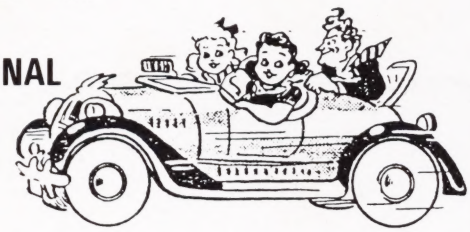

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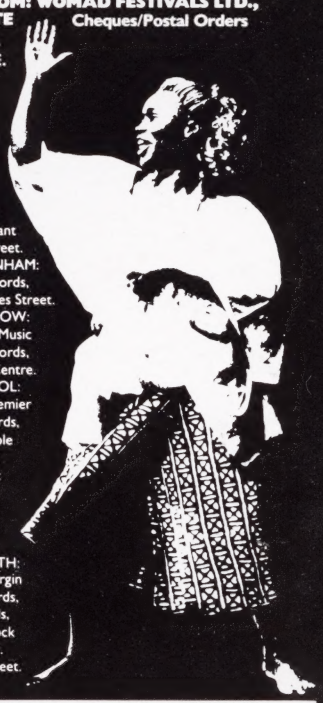

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